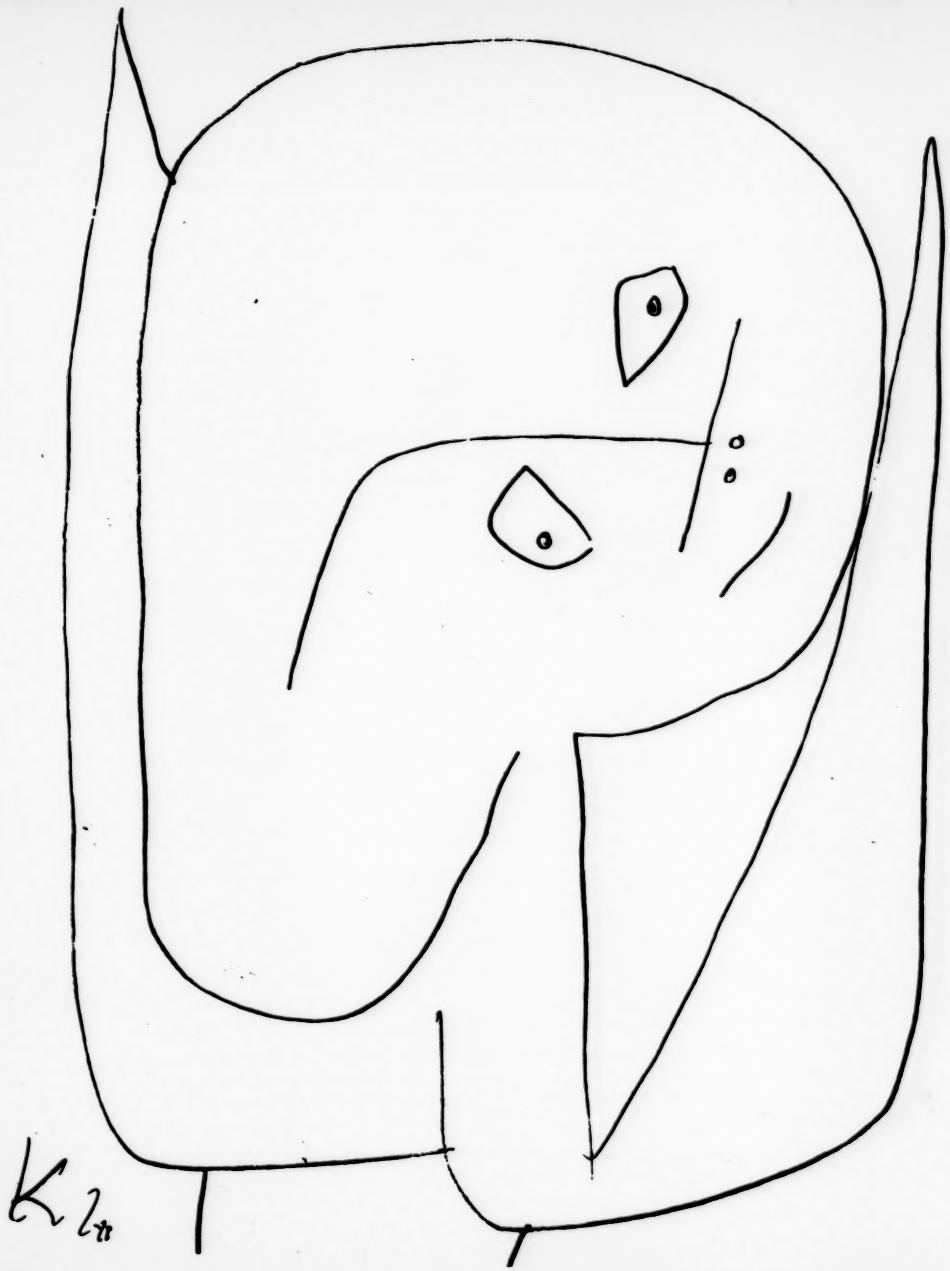
# Dance

June 1961 75 Cents



"Dance Is Discovery"
(Pages 42-44)

Drawing by Paul Klee

University of New Hampshire
Library

**NEW YORK**
1612 Broadway

**BOSTON**
59 Temple St.

**CHICAGO**
17 North State St.

**LOS ANGELES**
411 West 7th St.

**HOLLYWOOD**
5619 Sunset Blvd.

**SAN FRANCISCO**
133 Geary St.

**SAN MATEO**
309 South B St.

**MONTREAL**
1458 McGill College Ave.

**TORONTO**
1174 Bay St.

**OTTAWA**
62½ Bank St.

# *GOING OUR WAY?*

Nothing, we've been told, is quite so likely to broaden the mind and expand one's outlook as travel and study . . . a sentiment to which we heartily subscribe, and never more heartily than at convention time.

Getting there, as you've no doubt discovered, is very much a part of the fun. But we at Capezio have always found that the most enjoyable hours are the hours spent with you, and one of our greatest pleasures is derived from the opportunity to add to our growing list of valued friends.

There's another reason, too, for our special interest in the conventions. Through long experience, we've learned to count on these meetings to get up-to-the-minute information that will enable us to keep pace with your changing needs and problems and so serve you even better in the future.

Capezio®
THE DANCER'S COBBLER SINCE 1887

And, of course, remember that, wherever your travels take you, it's always open house at Capezio, where we plan to be on hand to greet you personally whenever it's convenient for you to stop by.

# PRESSTIME NEWS

**2nd MOISEYEV ENCORE IN NYC**

In response to the overwhelming enthusiasm shown by audiences during their two recent NYC engagements, the **Moiseyev Dance Co.** will be back in town for 4 perfs. at Madison Square Garden, July 6 through July 8, with a matinee on the 8th. Program will be numbers most popular during their 1st visit here in 1958 and the present tour. Among these are: "City Quadrille"; the Moldavian Suite, "Zhok"; "The Suite of Old Russian Dances"; Byelorussian dance, "Yurochka"; "Polyanka"; "Bul-'ba"; "The Partisans", "Gopak"; "The Platter"; "Summer", "The Three Shepherds"; and the fabulous "Rock 'n' Roll" spoof.

Director of the Co., **Igor Moiseyev,** has been taking advantage of his NYC stay to observe techniques of American dancers. Visiting the studio of **Matt Mattox,** he watched a jazz class being taught. He was especially impressed by the "knee slide." **Jerome Robbins** also hosted Moiseyev and Company at a rehearsal of the revived **Ballets: USA Co.,** and **Paul Draper's** tap dance demonstration at the Ballet Theatre School was also seen by Moiseyev and members of the group.

American skaters **Donna Atwood & Billy Specht** got into the act by going to watch the Russian co. rehearse, before they departed for 2 months in the Soviet Union as stars of the Ice Capades. Both the Moiseyev Co. and the Ice Capades are participating in the East-West cultural exchange program.

**INSIDE BALLET THEATRE**

**Frederic Franklin,** who came to the **American Ballet Theatre** to re-stage "Grand Pas—Glazounov" for the recent season, will stay on as Production Ass't to Director **Lucia Chase.** The English-born Mr. Franklin served with the **Ballet Russe de Monte Carlo** for a number of years as Premier Danseur and Ballet Master. More recently he has been co-dir. of the **Washington Ballet.**

Among the performing personnel, a new Premier Danseur is **Ivan Allen,** promoted from a 1st soloist. **Sallie Wilson** (last month's Brief Bio) who joined the co. in 1955 has been elevated to the status of Ballerina.

**S.F. CO. PREMIERES MILHAUD WORK**

**Contemporary Dancers of San Francisco** presents a summer series with perfs. June 8, 9, 10, 13, 14, 15, 16, 17. Program choreographed by **J. Marks,** includes premiere of Darius Milhaud's ballet, "Man and his Desire." This work was originally composed for **Nijinsky** in 1921, however the dancer's mental illness prevented its being done. Programs will also offer "A Streetcar Named Desire" and "Interlude in Dance." Dancers **James Croshaw, Jean Mathis & Diana Russell** are featured. A champagne reception is to be held after the opening perf. to honor Darius Milhaud. . . . SF Mayor George Christopher has proclaimed June 12-18 "Contemporary Dancers Week" in recognition of the co's 7 years of cultural activity.

**MORE FROM JACOB'S PILOW**

Add to last month's list of dancers announced for the Jacob's Pillow Dance Festival at Lee, Mass., July 4-Sept. 2: **Ruth St. Denis; Mia Slavenska & George Zoritch; Maria Tallchief & Erik Bruhn; Lupe Serrano & Royes Fernandez;** Samoan dancer **Teokila A'Asa; Sasha** (featured in **Nala Najan's Co.**); **Carmen de Lavallade & Alvin Ailey; Myra Kinch & Co. with Ted Shawn; Patricia Wilde & Edward Villella;** Mexican dancer **Alonzo Rivera;** Flamenco dancers **Carlos de la Camara & Myrna; Ruth Ann Koesun & Ivan Allen; Hadassah.**

**Virginia Tanner & Children's Dance Theatre** of U. of Utah are featured in 2 special matinees Aug. 22.

**INTERIM NOTES, NYC BALLET**

Our London correspondent (see "London Datelines") reports that **Svetlana Beriosova & Donald MacLeary** of Britain's **Royal Ballet** are likely guest artists for **New York City Ballet's** next engagement in Manhattan.

Igor Stravinsky's ballet score, "Noah and the Flood", is to be choreographed by **George Balanchine** for fall presentation on CBS-TV. NYC Ballet supplies cast and soloists. The program marks Stravinsky's first venture into TV as well as Balanchine's first original work to be choreographed for the medium. The orch. will be conducted by the composer.

**PEARL LANG AT BOSTON**

The June 12-17 program at the **Boston Arts Festival** celebrates 50 years of dance in this country. Newly added to the bill are **Pearl Lang & Co.,** who will be seen in "Shirah," subtitled "In Memoriam —Margaret Lloyd." The Hovanhess score will be conducted by Simon Sadoff. This feature is in addition to the all-star "America Dances" production announced last month, written by **Walter Terry** and choreographed by **Todd Bolender.** In Miss Lang's co. are: **Bruce Marks, Norman Walker, Paricia Christopher, Paul Berensohn, Robert Powell, Koert Stuyi, Tryntje Ostrander, Patricia Beatty, Jennifer Muller, Pauline de Groot.**

**ANOTHER FESTIVAL IN BOSTON**

Not to be confused with the outdoor Boston Arts Festival in June is the newly announced **Festival of Performing Arts.** This series of drama, opera, musical comedy, dance and concert events is to be presented from July 4 through Labor Day at the Boston Arts Center by the **Nat'l Phoenix Theatre** (touring orgn. of NYC's Phoenix Theatre). The Festival is being underwritten by the State of Massachusetts.

Dance events booked at presstime are: **Ballet Russe de Monte Carlo Summer Co.,** July 20, 21, 22; **Jose Limon & Co.,** July 23; **Maria Tallchief, Erik Bruhn** and a special co., July 24, 25, 26; **Carmen de Lavallade, Jean-Leon Destine & Co.** July 27. Other dance attractions will be seen July 18 & 19 and 28 & 29.

**FRED ASTAIRE TAKES TV HONORS**

Veteran showman **Fred Astaire,** who began his career in vaudeville, is still on top in show biz's newest medium. His NBC-TV show, "Astaire Time," was awarded an "Emmy" as the "outstanding program achievement in the field of Variety" and Astaire himself took the prize for the "outstanding performance in Variety, Musical Program or Series" for his work on the same show. He is among the winners for the 2nd consecutive year, his previous "Emmy" being for "An Evening With Fred Astaire."

**DANCE MAGAZINE EDITOR IN CALIFORNIA**

**Lydia Joel,** Dance Magazine Editor-in-Chief, visited several dance centers in LA & SF on a whirlwind trip to the West Coast Apr. 29-May 7.

**INTERNATIONAL NOTES**

**Martha Graham** vacationing in Paris & Israel after her B'way season . . . Dancers from **Finnish Nat'l Opera, Dutch Nat'l Ballet & Paris Opera** join native groups, **Antonio & His Spanish Ballet, Pilar Lopez & Co., & Angel Peridet's** Flamenco dancers for preview in Canary Islands of Spain's summer festivals . . . **The Dancemakers** of Ann Arbor Mich., headed by **Jeanne Parsons,** begin a 3-week tour of Mexico June 7. Co., which performs and lectures in Mexico City, Oaxaca, Morelia, Guanajuato, San Miguel de Allende, Salamanca & Celaya, includes **Gay Delanghe, Suzanne White, Ann Welden, Barbara Fleischer.** Afterwards Miss Parsons goes on to So. America to lecture & teach.

10th **Int'l Festival of Music & Dance** in Granada, Spain, features **Paris Opera Ballet** with **Marjorie Tallchief, Claude Bessy & George Skibine,** June 23, 24, 25; **Antonio & His Spanish Ballet Co.** July 1, 2, 3. Co's perform in the Generalife Gardens . . . Dancer-teacher **Rosalia Chladek** heads the faculty at Castle Schonbrunn in Vienna for summer course July 9-22 . . . **Audrey Mason, Shirley Spicer, George Mills, Jerome Jeffrey, Alphonse Cimber, Jacques Succes, Herblee** compose the **Jean-Leon Destine Co.** leaving June 21 for tour of Trinidad, Jamaica, Br. Guiana, Barbados, Martinique, Puerto Rico . . . **Moscow's Stanislavsky's Theatre Ballet** plays Rio de Janiero & Sao Paulo, Brazil during So. American tour this summer.

Modern dancer, **Coralie Hinkley,** after 2 years in US is teaching at the Sydney, Australia studio of the late **Gertrude Bodenweiser** now headed by **Margaret Chapple & Keith Bain.** Her showing of the **Martha Graham** film, "A Dancer's World" was enthusiastically received . . . **Crandall Diehl** leaves B'way co. of "My Fair Lady" to recreate **Hanya Holm's** choreography for an August opening in Buenos Aires . . . After spring visit in NYC, **Benjamin Harkarvy** rejoined his **Netherland Dance Theatre** in The Hague. Co. does it's 8th TV show June 3, followed by tour of Austria, Germany & Switzerland and a summer season in Holland. . . . American teacher-choreographer **Valentina Belova** recently staged for Brussels TV a folk dance pro-

gram and a jazz work using soloists of **Maurice Bejart's 20th Century Ballet.** She teaches this summer at Ken-Wood Camp, Kent, Conn.

**Lia Schubert** who heads the **Ballet Academy** in Stockholm, writes that Sweden's Cultural Ministry will angel its 1st dance program; a 15-day season with American teacher **Walter Nicks** choreographing 3 jazz pieces and Miss Schubert doing 2 works for a co. of 10. Mr. Nicks teaches at the Academy this summer along with Martha Graham dancer **David Wood** who will teach the Graham technic . . . **Ana Roje,** Yugoslavia ballerina, launches 6-week Resident Summer School of Ballet in Bermuda starting July 1. Info: in NYC, JU 6-1583.

**Patricia Wilde,** after attending **Violette Verdy's** wedding in England, performed in Bristol, Va. with **Conrad Ludlow.** She and Mr. Ludlow have departed for 2-week concert tour of West Indies. . . . **Amer. Ballet Theatre's Toni Lander** spends the summer with husband **Harald Lander** in Paris. She is due back in NYC in Sept. to continue with ABT . . . **Fredbjorn Bjornsson,** soloist with **Royal Danish Ballet,** ends his NYC visit to join his co. for Copenhagen's Ballet & Music Festival.

**COAST TO COAST**

**Perry-Mansfield Theatre Festival's Evening of Dance** Aug. 11-12 features mime version of "Escurial", 1-acter by Belgian Michel de Ghelderode. Work was an off-B'way play and an opera. Also on program are an Hawaiian work choreographed by **Joey Rigsby** and contemporary works including "Isles of the Heart" & "Once There Was a Boy — and a Girl" choreographed by **Harriette Ann Gray** . . . **Ballet Cirque** of Plainfield, N.J., produced by **Benedict Dance Theatre,** Dir. **Jane Benedict,** premieres "Anatomy of Jazz" by **Charles Nicoll** & "Cyrano de Bergerac" by **Ronald Ross.** In co. are: **Dorothy Buck, Kathy Vroom, Carol Jacobus & Ronald Bostick** . . . **Ruth Low** choreographed music of Norwegian composers for "Saga of Norway" pageant in Chicago May 20 . . . So. Calif. impresario **Dr. Mary Bran** left US May 1 on global talent hunt for her next series . . . **Pearl Lang** teaches 6-week course at UCLA starting June. 19.

**Erick Hawkins** will be getting around this summer, teaching and performing his "Here and Now With Watchers." He is booked for an appearance June 25 at Reed College, Portland. He will be at the U. of Oregon June 26-July 6 (performing July 5) for their Summer Academy of Contemporary Arts. June 30 he goes to Seattle for a perf. at the U. of Wash., and July 7 at Western Wash. College of Education, Bellingham. He performs July 18 at Michigan State U., E. Lansing, where he will spend 2 weeks at the Summer Fine Arts Festival of the Assn. of College and University Concert Managers.

**Buster Cooper** choreographs "The Pursuit of Happiness" new revue in Century Room of Hotel Adolphus, Dallas . . . **Sergei Temoff** presents "Puss in Boots" at Contemporary Dancers Theatre in San Francisco, May 21 & 28 with **Bob Chiappari** in the lead role of the Cat . . . **Frank Rey's** 1st assignment as choreographer of **Tampa Lyric Theatre** in Fla. is "The King and I" in which his wife **Betty** & children **Neil & Gail** will appear . . . **Edward Villella** added to the dancers participating in the Boston Arts Festival June 12-17 . . . Choreographer **Gertrude Lippincott, Daniel Jahn & John Carbone** present modern dance program July 30, in Provincetown, Mass. Works include "Figures on an Entombment Panel," "Mater Dolorosa," "Character on an Aimless Journey," "Lost in a Past Life," "Portraits" and a new creation based on Cape Cod legend tentatively titled "Sea Drift."

**ANTA's** LA Chapt. stages 3rd Annual Dance Festival at Pilgrimage Bowl Theatre, June 9, 10, 11, 16, 17, 18. Appearing will be the **Y-Knott Twirlers, Eddie Gay Dancers, Wilson Morelli Ballet Co., Pasadena Regional Ballet Co., La Paloma Dancers, Ballet Mime Co., Jay Johnson, Elle Johnson Dancers, Donna Jean Dancers, & Twirlerettes** . . . **Producers Al Zimbalist & Byron Roberts** plan movie bio of Ziegfield dancing star **Marilyn Miller; Dorothy Provine, Shirley MacLaine & Kim Novak** possible leads . . . **Pittman Corry** marks 8th year as choreographer for Chastain Amphitheatre, Atlanta, Ga. Season opens July 11 and includes "The Desert Song," "The King and I," "The Merry Widow," "Gentlemen Prefer Blondes," "Annie Get Your Gun," & "Damn Yankees." . . . **Sacred Dance Guild** sponsored Dance Choir Festival & Workshop May 6 in Holyoke, Mass. **Margaret Fisk Taylor & Janet Knight** conducted the sessions.

**Irwin Parnes** presents **Jimmy Fields** in Amer. Negro Ballet Jazz at the Assistance League Playhouse, LA, June 9-11. Also in LA, **Dance Theatre Corona Del Mar & Tillman Hall Global Dancers** appear in "Ballet Ballads, Greek Myths and Folk Dances for Children" on July 1 at Beverly Hills H.S. as part of the Pied Piper Children's Festival. Both events sponsored by Int'l Cultural Exchange Foundation. . . . Eastern Montana College in Billings sponsors **Bruce King's** "Dance for Children" and solo concert titled "Design in Space," June 27, 28, 29. **Nina Strogonova** staged **Fokine's** "Carnaval" for the **Classical Ballet Co. of Ottawa** for presentation May 22-June 8 . . . Dancers **Frank Hobi, Tilda Morse, Felix Smith, Joan Fisher Wilder, Rochelle Zide, Serge Oukrainsky, Carol Fleming,** nominated for **AGMA's** Board of Governors. Up for 3rd VP is **Herb Kummel** . . . **Ann Halprin & Co.** of Kentfield, Calif., performed "The Flowerburger" at the Contemporary Arts Festival in Vancouver, B.C. . . . **Bayanihan Dancers** of Manila open in SF Sept. 18, following with 13-week tour of 65 cities. NYC opening is Nov. 19 at the Met . . . **Nala Najan & Sasha** performed "Dance Rhythms of India" May 13 in a concert sponsored by U. of Syracuse Drama Soc. . . .

**TELEVISION TOPICS**

USA dancers **Merce Cunningham & Michael Dominico** appear on CBC-TV in Montreal July 9. Cunningham premieres a new work he has created to a Pierre Mercure score, and Dominico performs Morton Gould's "Concerto for Tap Dancer" . . . **Paul Hartman** to appear as "Mr. Tippytoes" on the May 20 Shari Lewis Show on NBC-TV . . . "Du Pont Show of the Week", series scheduled for next season on NBC-TV will include "Fads & Foibles." **John Smolko** will be choreographer and featured dancer for this picture history of US customs . . . Groucho Marx scheduled daughter Melinda in a dance no. with **Bobby Van** on the May 25 edition of "The Groucho Show" NBC-TV . . . "Psalms", a ballet based on the Book of Psalms was May 14 edition of "Look Up and Live" on CBS-TV. Supporting choreographer **John Butler** were, **Carmen de Lavallade, Lee Becker, Sondra Lee, Buzz Miller & John Reardon.**

"Bell & Howell Close-Up" for May 30 on ABC-TV features **Bonnie Prudden** speaking on "The Flabby American" on a program about physical fitness in USA . . . **Jose Greco** & 3 of his co. scheduled to perform and discuss Flamenco on Dave Garroway's May 17 show (NBC-TV) . . . **Carol Haney** is among the guests slated for CBS-TV's May 23, "Garry Moore Show."

**AROUND NEW YORK**

During the final performance of the **Martha Graham** season, a nail turned up on stage which caused **Dan Wagoner** to limp off with a bleeding foot. **Paul Taylor & Bertram Ross** also were nicked but managed to finish the ballet. Wagoner's injury left **Akiko Kanda** to complete her performance without a partner in "Visionary Recital."

**Agnes de Mille** signed to choreograph "Kwamina", new B'way musical to premiere in Toronto Sept. 4. Boston run begins Sept 25, NYC opening set for week of Oct. 16 . . . **Liane Dayde & Michel Renault** braved a revolution in Algeria to arrive in time to appear in "Entre-Chat" new **Larrain** work performed Apr. 27 at Embassy Ball . . . **Dance Drama Co.** to be in residence at Green Mansions Summer Theatre, Warrensburg, N.Y. Dir. **Emily Frankel** also choreographs for Green Mansions Operas. Dancers are: Ass't. choreographer. **Jeff Duncan; Terrance Miller, Kiki Green, Naomi Marritt, & Raul Turcotti.** . . . **Mia Slavenska & Conrad Ludlow** appear with **Andre Eglevsky Festival Ballet** for opening of 1961 Summer Session Concert Series at Brooklyn College June 24.

**Paul Taylor** awarded a grant for choreography from the John Simon Guggenheim Memorial Foundation, Fellowship is made annually to persons of proven ability in the fine arts. . . .**Damiron & Chapuseaux & Sylvia** currently at El Chico in the Village . . . **Ann Wilson & Daniel Joel** perform Pas de Deux, Variations & Coda from "The Nutcracker" June 4 in Yonkers . . . Democrats in the state legislature claim bill signed by Gov. Rockefeller authorizing state to spend 15 million on Lincoln Center "was passed unconstitutionally." . . . **Liljan Espenak** appeared in a program of improvisations at Carnegie Recital Hall May 12.

**Ruth St. Denis** was guest performer in the prologue to "The Adventure in Freedom," a new play presented May 1 at B'way Temple-Washington Heights Methodist Church . . . **Teresa & Her Compania Espanola** offer special program at Chateau Madrid through June 7 . . . "Gypsy Carnival", all-Gypsy revue at Liborio Restaurant, features Fla-

DANCE MAGAZINE, published monthly by DANCE Magazine 231 W. 58th St., New York 19, N. Y. Rudolf Orthwine, owner and publisher. Second-class postage at New York, N. Y. Copyright 1961, by the DANCE Magazine. All rights reserved. Contents of the magazine may not be reproduced in whole or part without permission. Printed in U.S.A. Subscription prices: United States and possessions and Canada 1 year $6.00, two years $11.00, Pan Amercan, 1 year $7.00, two years $12.50; other foreign, 1 year $7.00, two years $12.50 Single copies 75.

menco-ist **Rosie de Granada & Co.** in NYC debut . . . CCNY's 3rd Annual Int'l Night festivities featured Flamenco dancer **Pepe Montes, Michael Olatunji's African Dance Co.** & Limbo dancers **Edith Bascombe & Christin Green** . . . **Ballet Players,** a new co. of 15 under choreographer **Anthony Basse** present "The Princess and the Salamander" based on a children's play, for 4 performances in Brooklyn Heights.

The new Co. Director of the **Merry-Go-Rounders** for their coming season will be **Lucas Hoving,** soloist with the **José Limon Co. Jennifer Tipton** will be ass't. to Mr. Hoving who joins the co. as they begin their 10th year of bringing dance theatre to children.

**LABANOTATION NOTES**

A paper-back edition of **Ann Hutchinson's** book "Labanotation, the System for Recording Movement" published by New Directions. Book includes a preface by **George Balanchine** and foreword by **Rudolf Laban.** Liberally illustrated, $1.95 . . . "Bye Bye Birdie" and "Carnival" by **Gower Champion** and **Hanya Holm's** "Camelot" have been recorded in Labanotation. . . . "Viennese Carnival" chorerographed by **Jan Veen** of Boston Conservatory Dance Dept. was filmed by **Dwight Godwin;** Labanotation score available in Sept. from Music Publ. Holding Corp . . . . **Ann Hutchinson** delivered lecture-demonstration for N.Y. Soc for General Semantics May 5 . . . **Mireille Backer** brings Labanotation to **Country Dance Soc.** at their Pinewoods camp in Aug. . . . Labanotation now taught at the Banff School of Fine Arts, Adelphi College, Brooklyn College, Oklahoma College for Women, Conn. College and again this summer at Jacob's Pillow.

**SCHLOTTMANN WEDS ROOSEVELT**

**Jeanette Schlottmann,** Dir. of the Dance Dept. at Connecticut College, New London, was married Apr. 29 to Curtis Roosevelt, grandson of the late President Franklin D. Roosevelt. As a youngster, Curtis Roosevelt was a headliner — a resident of the White House, known as "Buzzie" Dall. He changed his name legally to Roosevelt in 1950.

**REGIONAL BALLET-U.S.A.**

The regional ballet assns. have chosen officers for 1961-62. Southeast: **William Royal,** pres.; **Betty Linton,** 1st vice-pres.; **Thomas Armour,** 2nd vice-pres.; **William Habich,** immed. past pres.; **Ruth Kimbrell,** treas., **Nell Burks,** alternate; **Dorothy Alexander,** coordinator to the Advisory Board. Northeast: **Lillian Sealey,** pres.; **Alec Martin,** 1st vice-pres.; **Alexi Ramov,** sec'y-treas; **Josephine Schwarz,** 2nd vice-pres.; **Nesta Toumine, Marjorie Hassard,** and **Phyllis Marmein,** dirs. Dates for next year's S.E. Festival are Mar. 23, 24, 25 in Orlando, Fla.

May 26-27 marked San Francisco debut of **Pacific Ballet,** recently organized co. under artistic direction of **Alan Howard** and **Marc Wilde.** Latter is co's principal choreographer with works like "Miraculous Mandarin," "Sur la Plage," and "Variations for Fun," already to his credit. Leading dancers include **Dennis Allan, Grace Doty, Rita Agnese, Ron Poindexter, Patricia TeRoller, Christine Walton,** and **Christine Bering** . . . Wilde returned to El Paso, Tex. May 29 to stage new works for **Texas Western Civic Ballet.** He will also direct ballet during Border Music Festival at Ruidoso.

April marked 1st public perf. of new **Colorado Concert Ballet.** Directed by **Lillian Coville** and **Freidann Parker,** the co. will appear, early June, in the Denver Civic Theatre production of "Most Happy Fella." A workshop follows in July. Board of the new co. includes the directors plus **Virginia Putnam, Tom Reed, Ken Reeves,** and **Walter Elderkin.**

**Rhode Island Civic Ballet** made its debut May 29 in "Les Sylphides," "Don Quixote Pas de Deux," and "Capriccio Italien." Guest artists were **Meredith Baylis** and **Perry Brunson.** Artistic dir. is Providence teacher, **Lidia Pettine.**

The **Ballet de la Nouvelle Orleans** danced May 28 at a special function of the Petit Théâtre du Vieux Carré. Co. dancers **Hiller Huhn** and **Lloyd Labit** were awarded scholarships to the **Nat'l Ballet of Canada** summer school, while **Annette Johnson, Gilbert Reme,** and **Marietta Webster** won New Orleans Jr. Philharmonic Society auditions for next season.

**Phoenix Youth Ballet** journeyed to Tempe, Ariz., May 20, to dance part of "Sleeping Beauty," "Les Deux Pigeons," and "Peter and the Wolf."

May 16-17, Anchorage, Alaska had its first opera —"Die Fledermaus." It featured ballet staged by **Lynda Lorimer** for members of **Anchorage Civic Ballet.** Soloists were Miss Lorimer and **Jim Epling.**

Spring schedule for **Miami Ballet** included May 12 TV appearance and June 2 matinee at North Miami H. S. **Ted Kivitt,** co's leading male dancer, has received 3 professional offers for next year.

New pres. of **Ballet Society of Memphis** is **Mrs. W. B. Swafford.** Other officers include **Charles Kirby, Mrs. A. W. Abrams, Mrs. A. Klyce, Mrs. Robert Lawrence, Mrs. P. W. Calliham,** and **Mrs. Roland Witsell.**

Chautauqua, N. Y. Institute announces **Statia Sublette,** artistic dir. of the **Erie Civic Ballet,** as choreographer for its summer Opera. Mrs. Sublette and staff from Erie Civic Ballet will also conduct dance dept. whose students will be permitted to audition for opera ballets.

**SCHOOLS AROUND NEW YORK**

**Thalia Mara & Arthur Mahoney** present the Jr. Workshop of their **School of Ballet Repertory** in a program of ballet, plastique and character dance June 3 at the H.S. of Art & Design. The school begins July 10 a 6-week summer course taught by Miss Mara, Mr. Mahoney, **Hilda Butsova, Yurek Lazowski,** and guest instructors **Thomas Armour** and **Alexander Bennett** (of Britain's Royal Ballet) . . . **Bob Audy** offers a summer modern jazz course for teachers, in addition to classes for beginners and professionals, at Studio 302, 1697 B'way . . . **Robert Joffrey's American Ballet Center** is host to a teachers' course based on the **Royal Academy of Dancing** "Ballet in Education" Syllabus June 10-14. Instructor is **Merle Delemere,** visiting RAD Examiner from England.

The **Smith-Bene School of Classical Ballet,** B'klyn, presents a mat. program June 18 at Gershwin Theatre of B'klyn College. Workshop students perform variations from "The Sleeping Beauty" and "The Nutcracker" . . . **Sheldon Ossosky** will teach a summer jazz course at **Ballet Arts** in Carnegie Hall . . . **Eve Gentry** is teaching a concentrated technique and improvisation course, beginning June 1, at Showcase Studios.

**American Ballet Center's** summer term is in 2 sessions: July 3-28 and July 31-Aug. 25. Faculty: **Robert Joffrey, Gerald Arpino, Edward Caton, Lillian Moore, Rosa Sternov, Grace Ziebarth.** Miss Moore, recently back from Denmark, collaborated with **Erik Bruhn** on a new book, **"Bournonville** Ballet Techniques," to be published by Macmillan . . . **Rudy Perez' Living Dance Center** offers a summer schedule of eve. classes in modern dance through Sept.

Festival of the Arts presented last month by **Teachers College** of Columbia U. included a dance perf. by students of the **H.S. of Performing Arts,** the **Teachers College Dance Group Jane Dudley,** dir.) and the **Barnard College Dance Group Jan Stockman,** dir.), as well as a Technique Workshop led by **Andora Hodgin** and a Music-and-Dance Workshop conducted by composer **Norman Lloyd.**

The **92nd St. Y** lists 2 Israeli Folk Dance Workshops: June 6, conducted by **Ayalah Gorenstein;** June 7, by **Meir Ovadya** . . . **Boris Novikoff** and the co. from his **School of Russian-American Ballet** at the Metropolitan Opera House perform June 24 at the New Rochelle Woman's Club, followed by a perf. in their own studio June 24.

**Morningside Dance Center,** dir. by **Andora Hodgin,** gave its 7th annual Spring Recital May 20 at McMillin Theatre . . . At her Greenwich Village studio. **Valentina Litvinoff** is presenting a June Course . . . The **Fowler School of Classical Ballet** begins a Thurs. aft. Workshop June 1. Participants will dance in a studio perf. of "Die Puppenfee" June 29. Summer term for adult classes is June 1-Sept. 29 . . . **Avril Tong's School of Dancing** announced its May 27 program of Chinese dance at the H.S. of Fashion Industries as a benefit for the Overseas Chinese Music & Arts Center. A novelty scheduled was the presentation of some new Chinese summer fashions created by the Fashion Dept. of the Center.

**Marian Chase** conducts workshop in Dance Therapy June 5-23 at **Turtle Bay Music School.**

## NYC JUNE CALENDAR

June 2 (8:30), 3 (2:30, 8:30), 4 (2:30), High School of Performing Arts Dance Concerts; Hunter College Playhouse.

June 24, Mia Slavenska & Conrad Ludlow, with Andre Eglevsky Festival Ballet; Brooklyn College, Walt Whitman Aud.; 8:30

June 29, July 1, Maria Tallchief & Erik Bruhn, with Andre Eglevsky Festival Ballet; Lewisohn Stadium; 8:30

## ON TOUR JUNE 10-JULY 10

**Moiseyev Dance Co.:** June 5-10, Chicago; 12-13, Minneapolis; 15-17, San Francisco; 18, Berkeley; 20-25, Los Angeles.

**Erick Hawkins & Barbara Tucker** ("Here & Now with Watchers"): June 25, Reed College, Portland; 30, Univ. of Washington, Seattle; July 5, U. of Oregon, Eugene; 7, Washington State Coll., Bellingham.

**Andre Eglevsky Festival Ballet:** June 17, Tamiment, Pa.

**Daniel Nagrin:** June 27, Muncie, Ind.

**Bruce King** ("Design in Space"): June 27-29, Billings, Mont.

**Jean Cebron:** June 27, Baton Rouge, La.

**Michael Dominico** (with Dave Sear, folk singer): June 14, Ada, Okla.; 16, Peru, Neb.; 19, Laramie; 21, Gunnison, Colo.; 22, Albuquerque; 23, Lubbock, Tex.; 27, Winnona, Minn.; 29, Mayville, N.D.; July 3, Ft. Hays, Ka.; 5, Alva, Okla.; 7, Springfield, Mo.

**SCHOOLS AROUND THE COUNTRY**

**Southern Vt. Art Center** opening July 10 in Manchester features on its faculty **Marina Svetlova** who is also teaching and lecturing on ballet history at U. of Vt. during August. Center's season closes with production of "Giselle" in which Miss Svetlova appears with **George Zoritch.** The Audubon, N.J. **Delaware Valley Ballet Co.'s** production of "Song of Norway" (performed in Phila.) May 11-13 was also choreographed by Miss Svetlova.

Coming up at the **Phila. Dance Academy:** Young Artists Dance Concert May 20; Ballet Night May 26; Creative Dance Afternoon, May 27; Composition Night, June 2 . . . **Jeffrey Bolton** offers modern jazz class June 5-Aug. 4 at **Tommy Sutton's School of Dance,** Chicago . . . **Katherine Litz** teaches and performs at the Atlanta Arts Festival May 15, and at U. of Wisc. May 19 . . . **Caryl Cuddeback** joins staff of **May O'Donnell Dance Workshop** at U. of Calif. at Berkeley.

**Boston Conservatory** news: Dance Dept. Director, **Jan Veen** lectures for State Acad. of Music & Perf. Arts in Vienna in June . . . Staffer **Robert Gilman** to choreograph-direct at Eastover Summer resort, Lenox, Mass. He is joined by students **Kathy Finnis, Fayne LaVeille, Carole Pastore, Janet Woodworth, Sandra Nigriny & James Reuff** . . . Dance series filmed by **Dwight Godwin** features **students Carole Pastore, Linda Grandey, Janet Woodworth, Kathy Wilson, Mary McIntosh, Jane Carleton & Barbara Kossove** in "Six Floor Etudes,": **Mary McIntosh, Jane Carleton & Kathy Finnis** in "Danseurs De Delphe," both composed by Jan Veen. "A Jazz Piece," **Robert Gilman** choreographer, & "Pas de Trois" composed by **Virginia Zango** also filmed . . . **John King** joins co. of Outdoor Musical Drama Theatre, Bardstown, Ky. for production of "Stephen Foster Story" choreographed by **Harry Coble** . . . Kathy Wilson dances with Framingham-Oakdale Marwich Music Tents this summer . . . Virginia Zango joins Zurich Opera Ballet in Switzerland as 2nd soloist . . . Jane Carleton now in Germany with **Amer. Festival Ballet** . . .

Coral Gables, Fla. teacher **Georges Milenoff** now involved in a campaign to raise funds for a non-profit repertory ballet co. with affiliated school and permanent theatre building . . . Faculty of Northwest State College in Natchitoches, La., features guest teachers **Barbara Luke,** June 12-16 & **Harriette Ann Gray** June 26-30 . . . **Oscar & Gertrude Hallenbeck's** Spring Concert May 7 at Albany Academy for Girls in NY included "Alice in Wonderland" "Ballet Concerto," "Krakowiak," "Modern Jazz Theme," "Exodus" & "Spirituals."

**Marjorie Alexander's Theatre Ballet School** Asheville, No. Car., holds its annual Spring Ballet June 7-8 for benefit of Asheville Little Symphony Orch . . . **Jones-Haywood School of Ballet** in Wash. D.C. performs "Swan Lake" and "Worshipers of Fire" May 26-27 at Lisner Aud.

**CHICAGO NEWS**

College groups giving their annual recitals: **Phyliss Sabold** directed the **Barrat College** perf.; **Mildred Olson** is dir. of **Northern Ill. State Orchesis,** which performed Apr. 21-22; **Donna Claypoole** is dance dir. of the Chicago branch of the **U. of Ill.** group that danced Apr. 27-28.

Because of a hip injury, **Joyce Trisler** was unable to give the scheduled performance with her co. for **U. of Chicago's** Festival of the Arts, but she did give a lecture-demonstration. **Daniel Nagrin** presented his "Dance Portraits", solo program substituting for Miss Trisler Apr. 28. His program was very successful.

A sellout greeted the **Valerie Bettis** performance in the Goodman Thea. Apr. 10 and her "As I Lay Dying" made a terrific impression. Dancers **Robert Herget, Duncan Noble & David Nillo** were particularly outstanding and Miss Bettis was at her wonderful best . . . **Sybil Shearer's** 3rd and last repetition of "Fables and Proverbs" May 7 was again a sellout. Miss Shearer is already at work on new dances . . . **Loretto Rozak's** program in the Studebaker Theatre Apr. 30 included "Nocturnes" to music by Poulenc, "Renaissance" to a Rachmaninoff score and a particularly charming folk song suite.

Participants in the **Chicago Dance Council's** annual program of modern dance school groups held May 7 at U. of Chicago included: Joliet Twp. High, Northern Ill. State U., Northwestern U., Proviso Twp. High & U. of Ill.

**Joan Ehemann, Karoly Barta & Pat Marquardt** were the principal dancers in "Adam the Creator," new musical tried out in the Fred Miller Theatre in Milwaukee. **Robert Simpson** choreographed . . . **Loyd Tygett,** who was with **Ruth Page's Chicago Opera Ballet** this season, has returned to Europe to work with **Renzo Raiss' Amer. Festival Ballet.** He will choreograph a new ballet and revive his "Shindig" for the troupe.

The **Nat'l Ballet of Canada** danced a fresh and colorful production of "Coppelia" in the Opera House May 7. Director **Celia Franca** has added details that strengthen the dramatic line and give the comedy a definite style. **Lois Smith** was a fine Swanilda, especially lovely in the 3rd act pas de deux, which has a difficult balancing passage devised to display her uniquely harmonious line. **David Adams** an impeccable partner, also displayed a strong yet unforced stage personality. **Grant Strate** has worked out a highly individual concept of a woebegone Dr. Coppelius.

ANN BARZEL

**HOLLYWOOD AND LAS VEGAS**

Disney's "Babes in Toyland" is in full production, with direction by Jack Donohue and choreography by **Tom Mahoney. Bob Turk** assists with a skeleton crew consisting of **Gerry Glenn, Salli Wile, John Perry, Alex Plasschaert & Maurice Kelly.** In a tree ballet, **Robert Cole, Fred Hansen, Paul Reese, Jack Mattis, James Elsegood, Carl Ratcliff** actually make the sponge rubber trees dance. In rehearsal now for the Gypsy and townspeople numbers are **Robert Banas, Henry Berg, Dick Cahill, Jack Claus, Rudolph Del Camp, Aaron Girard, Howard Henderson, Jimmy Huntley, Howard Moss, Roy Palmer, Alex Ruiz, Frank Seabolt, Anthony Weber, Audrey Allen, Alice Clift, Jean Goodall, Joyce Horne, Marilyn Laurence, Vera Lee, Rikki Lugo, Beatriz Monteil, Marlaina Tepel & Patricia Tribble.** At least 40 more dancers will be added to the film's finale . . . **Gower Champion** after rigors of "Carnival" in East "Bye Bye Birdie" in Calif. is convalescing at home after 2 week enforced rest at Cedars of Lebanon Hospital . . . **Hal Belfer** now heads the Dance Department of the New Talent Division of 20th Century-Fox . . . **Dee Dee Wood & Marc Breaux** here to tape an NBC-TV Andy Williams spec. chose Hollywood dancers **Marc Wilder, Phylis Sues, Pepe De Chaza, Sharon Shores, Bea Busch, Jerry Antes, Dolores Starr, & Roy Fitzell** . . . **Jonathan Lucas** is staging a night club revue, "Playgirls of 1961," for the West Coast circuit. **Sheree North, Pat Wymore, Marilyn Maxwell** will star and **Frank Reynolds** will be featured . . . **Jimmy Brooks** has been added to the **Mitzi Gaynor** act still in rehearsal, and **Jerry Antes** has withdrawn from the act because of TV commitments.

**Maggie Banks** assisting **Roland Dupree** in shows he choreographs for the San Diego Summer Stock Co. **Juliet Prowse** will star for him in "Silk Stockings" . . . **Jack Bunch** has set a night club act for Linda Darnell . . . **Gretchen Houser** is assisting **Nick Castle** at Paramount on "Pocketful of Miracles". **Kay Tapscott & Winona Smith** will be featured . . . Falcon Studios staged a big show for the Hollywood USO with dancers **Sylvia Aguilar, Becky Rodenbush, Sandy Goodman, Rosa Wright, Sharon Hutchings, Sylvia McDonald, Sharon Campbell, Jackie Bonwell, Jan Vaiksnor, Ray Dehner, Neil Menzies, Mike Shanahan, Dave Felton, Don Mackey, Joe Levanti, Francis Richards, Ken Upton, Joe Mulkern, Larry Alderette, Caesar di Paolo, Nelina Long, Sharon & Kevin Gregory, Arlene & Robert Van Bebber, Robin Gray, Lori Mysnick, George & Bob Karody, Bryan Doll, Phil Burchell, John Steppling, Ed Smiley, Bonnie Linkmeyer, Bettie Drago, Dorothy Ichiyatsu, Chip Arp, Don Benge & Phil McLennon.**

**Edna Ryan & Jerry Antes** will star in several dance-seltzer commercials . . . **Alex Romero** choreographs "The George Raft Story" for Allied Artists with **Ray Danton** in the title role . . . **Jimmie Huntley** will choreograph "Can-Can" for the Whittier Little Theatre Group . . . **Jack Tygett** featured in the final ballet to be filmed on "Flower Drum Song" at Universal-Int'l. After **Hermes Pan** completes "Flower" he will choreograph "State Fair" at Fox.

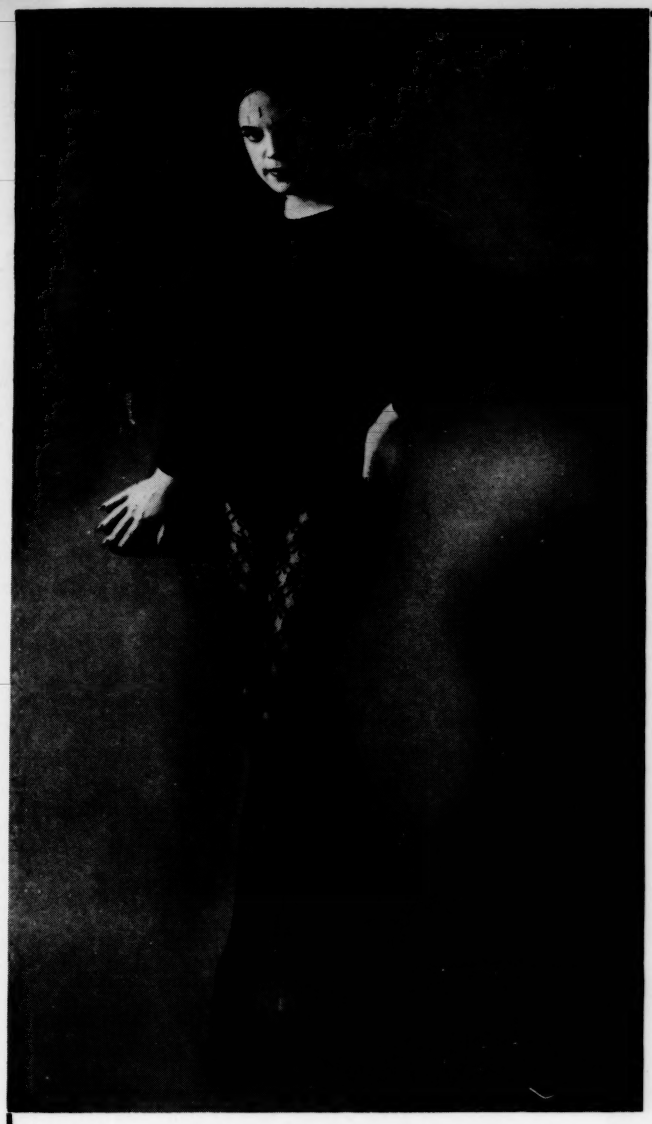
**LAS VEGAS**

**Jack Regas** choreographed **Gisele MacKenzie's** act at the Sahara that features **Cass Jaeger** and the **Curfew Kids** who were seen on Gisele's TV show several seasons ago. Jack has written some of Gisele's special material tailored to her song and dance talents . . . **Ron Lewis,** a featured dancer on the Strip a few years ago, has taken over the staging and choreography at the Dunes. Ron has staged Zsa Zsa Gabor's act with Joey Forman, and his feeling for prod. numbers is being compared to that of the late **Robert Alton** . . . **Nick Castle** staged the musical no's. for Jerry Lewis at the Sands.

**Garr Nelson** is featured in **Renne Stuart's** production no's. plus the "hoofing" **Steiner Bros** . . . **Barry Ashton's** "Holiday In Rio" featuring **Susan Evans, Arren & Broderick, Elisa Jayne, Martha & Adolfo, Evy & Everto, & Ron Urban** has an indefinite stay at the New Frontier . . . **Miriam Nelson** staged Gary Crosby's act at the Thunderbird.

ROY CLARK

• *(Cont'd on page 71)*



REPRINTED FROM DAZIAN'S INC. 1961 CATALOG OF COSTUMES AND RECITAL LEOTARDS – OVER 100 STYLES.

## *NEW! EXCLUSIVE!*

**TWO-WAY STRETCH NYLON LACE TIGHTS & LEOTARDS**

**TIGHTS**

**#500L—CHILDS . . . $6.50**

**#200L—ADULTS . . . $7.50**

**LEOTARDS**

**#165L—CHILDS . . . $6.50**

**#125L—ADULTS . . . $7.50**

**SIZES: CHILD – Small (4-6), Medium (8-10) Large (12-14)**

**ADULT – Small (8-10), Medium (12-14) Large (16-18)**

**COLORS: BLACK, SCARLET, ROYAL**

**A REMARKABLE ACHIEVEMENT IN KNITTING SKILL AND GARMENT DESIGN.**

***WRITE TO OUR OFFICE NEAREST YOU FOR YOUR FREE COPIES OF OUR CATALOGUES (TO SCHOOLS ONLY).***

Dazian's

EST. 1842

INC

**142 WEST 44th STREET**
**NEW YORK 36, N. Y.**

**420 BOYLSTON STREET • BOSTON 16**

**27 SOUTH WABASH AVENUE • CHICAGO 3**

**2014 COMMERCE STREET • DALLAS 1**

**318 SO. ROBERTSON BLVD. • LOS ANGELES 48**

Lithograph of Marie Taglioni in "La Gitana" by A. J. Bouvier, one of many masterpieces in which one art pays tribute to another.

*all America applauds the dancer!*

ALL over America, enthusiasm for the ballet is growing with a new vigor.

More youngsters are in dance school. New horizons in television and on the Broadway stage add encouragement to ambitious professionals. Celebrated dance companies from abroad, like England's Royal Ballet and the Russian Moiseyev Dancers, as well as our own opera ballets, are performing to capacity audiences.

We are proud that so many of these dancers—from neophyte to prima ballerina—prefer

**DANSKINS®**

**AMERICA'S MOST POPULAR**
**TIGHTS, LEOTARDS AND TRUNKS**
**FULL FASHIONED and SEAMLESS for perfect fit, knit of DANSOFT STRETCH NYLON**

Shown—one of many attractive leotard styles—#194 with V-neck front and back.

At department and dance supply stores, or write for illustrated catalogue D-5.

**DANSKIN, INC., 437 Fifth Ave., N. Y. 16 • Div. of Triumph Hosiery Mills**

# DANCEMAGAZINE

VOLUME XXXV NO. 6 June, 1961 *The World's Largest Dance Publication*

New York Offices: 231 West 58th St., N. Y. 19 PLaza 7-3667

**Rudolf Orthwine** Publisher **Jean Gordon** Associate Publisher

Editor-in-Chief **Lydia Joel**
Associate Editor **Doris Hering**
Art Director **Rudolph de Harak**
News Editor **Donald Duncan**
Advertising Manager **William Como**
Circulation—Promotion **Gerry Buddhu**
Editorial Assistant **Larry D. Trexler**
Advertising Representatives **Bernard Lane, Gerri Marces, Freda Royce**
West Coast—**Robert J. Friedman**
Subscription Manager **Jack L. Grams**

**Contributing Editors**
Ann Barzel, Selma Jeanne Cohen, Arthur Knight, Leo Lerman, James Lyons, Thalia Mara, Lillian Moore, Walter Sorell

**Staff Photographers**
Peter Basch, Radford Bascome, Alejandro Castro, Fred Fehl, Herbert Flatow, Zachary Freyman, Jack Mitchell, Ted Streshinsky, Bob Willoughby, Matthew Wysocki

**Staff Correspondents:**
**Chicago:**
Ann Barzel, 3647 N. Pine Grove Ave.
**Dallas:**
Toni Beck, School of Modern Dance, 6200 High School Drive
**Denver:**
Rhoda Gersten, 1370 Forest
**Hollywood:**
Roy Clark, 4942 Franklin Ave.
**Louisville:**
William Habich, 720 Weissinger-Gaulbert Annex, 3rd & Broadway
**San Francisco:**
Clifford Gessler, Edit. Dept., Oakland Tribune, Oakland 4, Calif.
**So. Calif.:**
John Dougherty, 1101 Prospect Ave., Hermosa Beach
**Washington, D.C.:**
Virginia Freeman Weil, 6822 Delaware St., Chevy Chase 15, Md.

**Australia:** Beth Dean, 43 Dremeday St., Northmead, Parramatta, N. S. W. **Austria:** Linda Zamponi, Vienna State Opera, Vienna. **Denmark:** Sven Sorgenfrey, 8 Boyesgade, Copenhagen, V. **England:** Clive Barnes 16 Gloucester Place, London W. 1. **France:** Marie-Francoise Christout. **Germany:** Horst Koegler, Aachener Str. 311, Cologne. **Mexico:** John Fealy, Nuevo Teatro De Danza, 16 de Septiembre #26 altos, Mexico D. F. **Portugal & Spain:** Luigi Gario, Rua Moraisoares, 153-r.c., Lisbon. **South America:** Hans Ehrmann-Ewart, Casilla 10156, Santiago, Chile. **Sweden:** Bengt Hager, Akeshov Slott, Bromma-Stockholm.

**West Coast Adv. Offices: R. J. Friedman Associates,** 836 North Fairfax Ave., Los Angeles 46; OL 1-3180.

**Australian Distributors**
Gordon & Gotch Ltd.
511-515 Little Collins St.
Melbourne, Australia



*IN THIS ISSUE*

10 Records for Dance *Rosalyn Krokover*

12 Selective Bibliography of Dance Books: Criticism *Selma Jeanne Cohen & Rosalie Stone*

15 At the Theatre: "Carnival!" *Leo Lerman*

17 Gene Nettles: Success in Oslo *Marcia Marks*

19 Reviews *Doris Hering, Selma Jeanne Cohen, Marcia Marks*

25 Circus Lady *David Leddick*

27 Looking at Television *Ann Barzel*
The College Scene

30 Dance Magazine's Annual Awards Presentation *Photos by Jack Mitchell*

36 Does Government Assistance Mean Government Control? *Repr. Frank Thompson, Jr.*

38 "Moves" As Seen By The Choreographer *Photos by Jerome Robbins*

42 Dance Is Discovery *Bernice Rosen*

45 Two Dance Films

46 Brief Biography: Richard France *Saul Goodman-Zachary Freyman*

48 Regional Ballet-U.S.A.: "Now We Are Six" *Doris Hering photos by Jack Mitchell*

66 Tap Series: The Light Touch *Paul Draper*

68 News of Teacher Organizations *Donald Duncan*

70 Shopping Guide

70 Talk of the Trade: *William Como*

***on the cover***

***When famed Swiss artist Paul Klee died in 1940 he left behind some 4,000 paintings and about 5,000 drawings, all expressions of a never-ending search. We chose the cover drawing (which Klee wryly called "Hopeful Angel") as having great empathy with the "exploration of feelings and sensations" that Bernice Rosen writes of in "Dance Is Discovery" —pages 42-44.***

the new fragrance by Lanvin

CRESCENDO

# JACOB'S PILLOW DANCE FESTIVAL

**29th Year of The Festival** — **1961** — **20th Year in the Ted Shawn Theatre**

**Matiness at 3:30 p.m.** — **Evening performances at 8:40 p.m.**

| | | | | |
|---|---|---|---|---|
| **FIRST WEEK** 7 Perfs. July 4th thru July 8th | RUTH ST. DENIS in "The Incense" | MIA SLAVENSKA and GEORGE ZORITCH in classic ballet pas de deux | NORMAN WALKER & CO. in two modern dance works choreographed by Norman Walker | LOTTE GOSLAR Dance Mime in an all new program |
| **SECOND WEEK** 8 perfs. July 11th thru July 15th | MARIA TALLCHIEF and ERIK BRUHN (four performances) LUPE SERRANO and ROYES FERNANDEZ (four performances) classic ballet pas de deux | JEAN CEBRON Modern Dancer | TEOKILA A'ASA Samoan Dancer | NALA NAJAN & SASHA with Thambal Yaima and Bihari Sharma (U.S. Debut) and Amun Ram Manipuri Dances and Kathak Court Dances |
| **THIRD WEEK** 8 perfs. July 18th thru July 22nd | MARIA TALLCHIEF and ERIK BRUHN (four performances) LUPE SERRANO and ROYES FERNANDEZ (four performances) classic ballet pas de deux | | CARMEN DE LAVALLADE and ALVIN AILEY and the Alvin Ailey Company in old favorites and new works | |
| **FOURTH WEEK** 7 perfs. July 25th thru July 29th | KENNETH JOHNSON PATRICIA KLEKOVIC ORRIN KAYAN in "Three's a Crowd" and pas de deux from "Die Fledermaus" chor: Ruth Page | PAULINE KONER in new modern dance works | CAROLA GOYA nad MATTEO in Spanish, Hindu and other ethnic dance creations | |
| **FIFTH WEEK** 7 perfs. Aug. 1st thru Aug. 5th | MYRA KINCH and CO. Manuel Galea, Musical Director with TED SHAWN, Guest Artist in "Waltz is a Waltz is a Waltz" and other modern dance works and satires | | JEAN LEON DESTINE and his company of Haitian Dancers | |
| **SIXTH WEEK** 7 perfs. Aug. 8th thru Aug. 12th | TEN YOUNG DANES from the Royal Danish Ballet with Inge Sand, Guest Artist, a "royal soloist" in a repertory of Bournonville and classic ballet numbers many of which have never been seen in the U.S. | | | |
| **SEVENTH WEEK** 7 perfs. Aug. 15th thru Aug. 19 | TEN YOUNG DANES from the Royal Danish Ballet with Inge Sand, royal soloist, guest artist complete change of program from the preceding week | | | |
| **2 special matinees** | 3:30 p.m. — 7:30 p.m. Tues. Aug. 22nd VIRGINIA TANNER and the Children's Dance Theatre Univ. of Utah. | | | |
| **EIGHTH WEEK** 5 perfs. Aug. 24th 25th 26th | PATRICIA WILDE and EDWARD VILLELLA classic ballet pas de duex | ALONZO RIVERA mexican dancer | DEBORAH ZALL & COMPANY with Paul Berensohn & Nancy Stevens modern dancers | CARLOS de la CAMARA & MYRNA Flamenco and Classic Spanish Dancers, with Manolo Moliva — guitarrist |
| **NINTH WEEK** 4 perfs. Aug. 31st Sept. 1st-2nd | RUTH ANN KOESUN and IVAN ALLEN in classic ballet pas de deux | THE JACOB'S PILLOW DANCERS in two new works choreographed by Nel Roos with music especially composed by Jess Meeker | | HADASSAH Hebrew and Hindu dances |

For Complete festival information write to: Jacob's Pillow, Box 87, Lee, Mass.


# RECORDS FOR DANCE

*BY ROSALYN KROKOVER*

Igor Stravinsky's *Petrouchka* is one of the all-time great ballet scores, and so is his *Sacre du Printemps*. As a repertory ballet, the former has remained a steady favorite. *Sacre*, however, never lasted long on the stage. Nijinsky was the original choreographer, and he had trouble with the music. Stravinsky himself has confessed that he was dissatisfied with the ballet as Nijinsky conceived it. Occasionally there are sporadic attempts to supply new choreography for *Sacre*, but none of them has ever held the stage.

Both of these scores have just been recorded with the composer on the podium, leading the Columbia Symphony Orchestra (Columbia D3L 300, 2 discs, monophonic; D3S 614, 2 discs, stereophonic). The album contains, really, not two discs, but five sides — for a one-sided third disc is given over to Stravinsky, who narrates his reminiscences of *Le Sacre du Printemps*.

This is a very unusual and very important album. Columbia has gone all-out with it. The discs have been packaged in a clear plastic container (but take care not to lean it against expensive furniture; the edges scratch), and Stravinsky himself has written the major part of the contents of the elaborate booklet. His narration alone is worth the price of the album, for this is living history, both of music and of the ballet. Stravinsky talks, in gossipy fashion, about the genesis of the score, about the scandal at the premiere, about his revision of the *Danse Sacrale*. In the liner notes he writes about *Petrouchka*, about the St. Petersburg he knew as a young man, and about the places he has lived. The booklet is profusely illustrated.

As for his performances, they are both unconventional and wonderful. As the composer, after all, Stravinsky should know how he wants his music to sound. And he makes it sound, on these discs, quite different from the interpretations brought to *Petrouchka* and *Sacre du Printemps* by all other conductors. One hears more detail, and the texture is considerably drier. This extreme clarity makes the music sound non-romantic. Instead of a welter of color and orchestral effects, there is a classic

approach.

There also is, curiously, a stronger-than-ever feeling of the influence of Rimsky-Korsakoff. The music, as we all know, is in the Rimsky line; and *Le Sacre du Printemps,* far from being a break from the past (as some used to think), is recognized today as being Rimsky carried forward as far as possible. It may be that we have become over-familiar with *Petrouchka* and *Sacre.* The music by now holds no secrets for us. That, of course, does not make it any less great. What it does do — and this album cements it— is to put the two scores in proper historic perspective.

The recorded sound on these performances is the last word. It will take good phonograph equipment to get the brilliance that the engineers have cut into the grooves. This is one of the most realistic and brilliant orchestral sets ever recorded.

**IN THE NEWS**

***NEW ROLE: Best known today as designer of the extravagantly elaborate costumes for the Marquis de Cuevas' successful production of "Sleeping Beauty," Raymond Larrain now becomes, according to latest reports, director of the de Cuevas Co., succeeding the troupe's late founder. An exhibit of Larrain art had a May showing in N.Y. Also seen was "Entre-Chat," a ballet about cats presented at the elegant Embassy Ball at the Waldorf Astoria, for which he did book, decor, costumes and choreography (assisted by Don Costello). See News for more.***


Ballet Arts

SPECIAL SUMMER CLASSES
FOR TEACHERS AND STUDENTS

UNDER WORLD RENOWNED INSTRUCTORS
FACULTY

AGNES DE MILLE
BHASKAR
DEAN CRANE
HENRY DANTON
VLADIMIR DOKOUDOVSKY
LISAN KAY
YEICHI NIMURA
PETER NELSON
LUIS OLIVARES
SHELDON OSSOSKY
NINA STROGANOVA
SONIA WOICIKOWSKA

BALLET ARTS

61 CARNEGIE HALL • 154 West 57th Street
New York 19, N. Y. COlumbus 5-9627

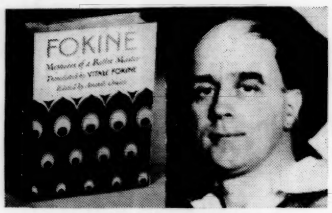
FRANCES COLE
and
BOB AUDY

ANNOUNCE
SPECIAL CLASSES FOR TEACHERS
July 6 - Aug. 15
GRADED CHILDREN'S WORK
GRADED MODERN JAZZ
FOR INFORMATION — WRITE: 1697 BROADWAY, N.Y.C., STUDIO 302
Telephone: CO 5-8875

ROYAL STUDIOS OF FLORIDA
Present
Alexander Bennett *Principal Dancer Royal Ballet, London*
Edith Royal *Jazz*
For information write — 534 Chase Ave., Winter Park, Fla.
Special Teaching Session
July 17 thru 21, 1961

CARMEL BALLET SUMMER SCHOOL
featuring BALLET & Modern Jazz ★ July 16 through August 12
FACULTY
Marian Lombard — Ballet
Joey Harris — Ballet
Deloris Blacker — Modern Jazz
Aleta Davis — Ballet & Spanish
Mary Ellen Cooper — Music & Ballet
Directors
Joane & Dudley Nix
Olga Fricker
WRITE FOR FREE BROCHURE
Final Registration—June 1.
BOX 902 CARMEL-BY-THE-SEA, California

**Michel Fokine's own account of his life and work in the ballet**




**FOKINE**

**Memoirs of a Ballet Master**

**Translated and Supplemented by VITALE FOKINE**
**Edited and annotated by ANATOLE CHUJOY**

Fokine left a finished manuscript of his memoirs covering the four decades from his birth in St. Petersburg till 1920, with copious notes for succeeding years. Now completed by his son, these memoirs form one of the most important books ever written on the development of the modern ballet.

Here is much more than a self-portrait of a supremely important — and stormy — personality. Here is almost every significant figure of twentieth-century ballet. Fokine's frank accounts of his altercations with Diaghilev, Nijinsky and Martha Graham alone are enough to make this a controversial book. And Fokine's descriptions of the conception and execution of his famous ballets are an exciting contribution to the history of the dance and dance criticism. *A handsome volume with decorated end papers and 34 photographic illustrations. $7.50 at bookstores.*

**LITTLE, BROWN & CO. Boston 6**

**Special Correspondence Course in Labanotation for ballet dancers**

**Dance Notation Bureau, Inc.**
**47 West 63rd St., N. Y. C. 23**

**DANCE BOOKS**

**Current and out-of-print on all phases of dance.**

***Free catalogues on request***

**THE DANCE MART**
**BOX 48, HOMECREST STATION**
**BROOKLYN 29, N.Y.**

# SELECTIVE BIBLIOGRAPHY OF DANCE BOOKS

*(Continued from last month)*

## *CRITICISM*

*BY SELMA JEANNE COHEN and ROSALIE STONE*

*Theatrical dance is the most complex of all the arts because it includes not only dancing, but (in varying degrees) dramatic action, music, decor and costume. Through the years critics have proposed theories about what a dance work is and ought to be. Some have said that its most important element is physical movement; others have given primary importance to dramatic expression; still others have asserted that visual spectacle — the pictorial composite presented by dancers, decor, and costume — is the most significant factor.*

*Whether you think you agree with defenders of pure dance (like George Balanchine), or dramatic dance (like Jean Georges Noverre), or spectacular dance (as in the court ballet and Radio City Music Hall), it is only fair to listen to your opponents.*

*At times, most notably in the 18th century, the arguments have been fast and furious. Now, after a period of comparative quiet, they are being roused again. This is a good time to become familiar with the terms of the dispute.*

*Some of our books treat the problems very simply, so they provide a good starting point. But don't forget that the March issue listing contained a number of books that combined critical comment with historical narrative. And some of the biographies (in the last two issues) are of people with ideas about criticism.*

### APPRECIATION

*Few readers of Dance Magazine will feel the need of a book to make them like dancing. Some of these you may want to dole out to uninitiated friends. But don't dismiss them so quickly. Many will open your own eyes to new facets of this wonderful art.*

Ambrose, Kay. BALLET IMPROMPTU. London, Golden Galley, 1946. 94p. illus. (part color). *An informal book, with the author's lively but unsentimental affection for the dance shining out from each page. Best of all, there are the always-delightful Ambrose sketches.*

Brahms, Caryl. A SEAT AT THE BALLET. London, Evans, 1951. 144p. illus. *Designed for the comparatively uninitiated adult spectator, these essays are forthright and entertaining. The reader is given some conception of what to look for in a performance and how to evaluate each contribution to the result.*

Chappell, William. STUDIES IN BALLET. London, Lehman, 1948. 158p. illus. *Mr. Chappell's qualifications as a dancer, a designer, and as a writer eminently fit him to speak with authority and style. His essay on the training of the dancer is priceless. The author is admittedly unobjective, but one prefers his prejudices to another's judicious — and dull — comments.*

Fisher, Hugh. THE BALLET. New York, Crowell, 1953. 95p. illus. *An introduction to the ballet for young people, with chapters devoted to the roles played by the choreographer, the composer, the designer, and the dancer. The language avoids technicalities, but presupposes intelligence on the part of the young reader, making it suitable for adults as well.*

Franks, Arthur H. APPROACH TO THE BALLET. New York, Pitman, 1948. xii, 300p. illus. *Of an introductory nature, this volume presents its familiar material in an engaging manner. It discusses matters of technique, a short history of the ballet, plots of well-known ballets, and other aspects of the dance interestingly and with style.*

Franks, Arthur H. GIRL'S BOOK OF BALLET. London, Burke, 1953. 144p. illus. (part color). *Essays by such notables as Beryl Grey, Gene Kelly, and Arnold Haskell, with commentary on the photographs by P. W. Manchester and Lillian Moore. Two original dances, with choreography and music suitable for the young dancer, are provided.*

Gibbon, Monk. INTRUDER AT THE BALLET. London, Phoenix; New York, British Book Centre, 1952. 121p. illus. *An exposition on the nature of ballet, directed at the sophisticated reader. Mr. Gibbon's views are highly subjective, and the reader need not agree with them to appreciate their cultivation and intelligence. Excellent photographs.*

Gray, Felicity. BALLET FOR BEGINNERS. With an introduction by Cecil McGivern, and 106 photographs by Gordon Anthony. London, Phoenix House, 1952. 61p. illus. *This is a witty, sensible introduction to ballet for adults. Miss Gray explains the evolution of technique, the use of that technique, and other aspects of the ballet, with a particularly excellent discussion of mime. An analysis of the choreography for the 2nd act of "Swan Lake" reveals this familiar work in a fresh light.*

Haskell, Arnold L. BALLETOMANIA. New York, Simon & Shuster, 1934. 359p. illus. *The author writes informally of his very personal obsession with Russian ballet. His critical standards are elementary, but his enthusiasm is contagious.*

Samachson, Dorothy. LET'S MEET THE BAL-

LET. New York, Schuman, 1951. 200p. illus. *A clearly written introduction to ballet for teenagers, with sections on folk and ethnic dance, and on modern dance. Features interviews with famous dancers.*

Stokes, Adrian. TONIGHT THE BALLET. London, Faber & Faber, 1934. 135p. *Although based, rather narrowly, on the repertory popular in the early 1930's, this is an unusally perceptive study of ballet style, which the author characterizes as deft, economical, and capable of expressing universal truth. Written with charm and sophistication.*

Streatfield, Noel. THE FIRST BOOK OF THE BALLET. Pictures by Moses Soyer. New York, F. Watts, 1953. 93p. illus. (part color). *The charming story of a young girl who is determined to become a dancer. In addition to the narrative, there are illustrations of ballet steps and positions, some historical material, and resumés of the plots of several ballets.*

**PRACTICAL CRITICISM**

*That much maligned creature — the dance reviewer — speaks his mind on performances he has seen. He tries to be honest, reasonable, and fair (but is often called stupid and vicious). If you read between the lines, you will find the theory (his idea of what dance should be) explaining his judgments. Many years of looking and thinking have earned him those two free seats on the aisle.*

Beaumont, Cyril W. DANCERS UNDER MY LENS; essays in ballet criticism. London, Beaumont, 1949. vii, 160p. illus. *A collection of the author's criticism; written for British periodicals from 1922 to 1948. Valuable for the description of dance activities in Britain during this period, and for the glimpses it affords of the early careers of such dancers and choreographers as Markova, de Valois, Ashton, Tudor, and Dolin.*

"THE CRITICISM OF CARL VAN VECHTEN," Dance Index (Sept., Oct., Nov., 1942), pp. 144-88. illus. *Mr. Van Vechten brings a keen perception and an unusual breadth of knowledge to bear on his comments on such topics as Isadora Duncan, Vaslav Nijinsky, Spanish dancing, and the Lindy Hop. His criticism is learned, but lively, evocative, and sophisticated.*

Denby, Edwin. LOOKING AT THE DANCE. New York, Pellegrini & Cudahy, 1949. 432p. illus. *A collection of essays by the former critic of the "N. Y. Herald Tribue," considered by many to be the most distinguished writer on the dance America has yet produced. Enormously interesting, characterized by a refined erudition, and adorned by an impeccable style, these essays present a survey of the dance in America, as well as an aesthetic analysis of the art.*

Gautier, Theophile. THE ROMANTIC BALLET AS SEEN BY THEOPHILE GAUTIER. Translated by C. W. Beaumont. London, Beaumont, 1932. 92p. illus. *Whether he rhapsodizes*

*(Over)*

**dma** goes to **Historic** PHILADELPHIA

***FOR ITS OUTSTANDING EVENTS***

**PHILADELPHIA TEACHER TRAINING COURSE**

July 24 through July 28—Bellevue Stratford Hotel

Open to all dance teachers and their assistants

**PHILADELPHIA PRE-CONVENTION BALLROOM COURSE**

July 29 and 30—Bellevue Stratford Hotel

Open to all dance teachers and their assistants

**PHILADELPHIA CONVENTION**

July 31 through August 5—Bellevue Stratford Hotel

Open to DMA members and their assistants only

---

**Partial Listing of Distinguished Faculty**

DON FARNWORTH — Ballet
BOB HAMILTON — Modern Jazz
ROBERT LUNNON — Ballet
EDITH ROYAL — Modern Jazz
BUSTER COOPER — Tap & Modern Jazz
SAMUEL LOVETT — Character
MARY O'MOORE — Methods of Teaching
NAOMI E. GILOOLY — Acrobatic
JOSEPH GIACOBBE — Production
MARIE LAURENT LASSEIGNE — French
BOBBY RIVERS — Tap & Ballroom
THOMAS & ROGERS — Ballroom
B. A. (KOTCHE) KOTSHONIS — Ballroom
BOB & DORIS BELKIN — Ballroom
JEREMIAH E. RICHARDS — Ballroom

HILDA BUTSOVA — Ballet
WALTER CAMRYN — Character
HELYN FLANAGAN — Tap
ERNEST GEIBEL — Acrobatic
BILL GARY — Tap
LUCILLE DUBAS — Ballroom
CHARLES PERSING — Tap
MARGARET POWELL — Ballroom
JOHN CLANCY — Ballroom
JACK WOLFRAM — Novelty Tap
VAL ESCOTT — Ballroom
AUDREY J. SMITH — Baton
JUDYTH NILSSON — Modern Jazz
JOE CORNELL — Ballroom
LOIS McDONALD — Ballroom

ROSE LORENZ — Children's Ballet, Labanotation & Music Appreciation

STEFFI NOSSEN — Children's Creative Dances

For information write:

**Dance Masters of America**

Dolores Magwood, Pres. Leroy H. Thayer, Sec'y.

226 N. Division Street, Salisbury Maryland

**ANA ROJE**

*(Prima Ballerina of Yugoslavia)*
is opening a
Resident Summer School of Ballet
in

**BERMUDA**

Six weeks starting July 1st

For Prospectus write:
*D. Gray*
*"Graysdon"*
*Woodbourne Avenue*
*Bermuda*

OR TEL. NYC JU 6-0583

Currently in
**"GYPSY"**
appearing in Chicago

**JEFFREY BOLTON** will conduct a 10-Wk. Course in

**MODERN JAZZ**
Beginning
**June 5 - Aug. 4**

For information write:
Tommy Sutton School of Dance
218 S. Wabash Ave.
Chicago, Illinois Tel.: WE 9-7876

**EDNA L. McRAE**
SCHOOL OF THE DANCE
*Keith Allison — Associate*
Ballet — Character — Tap — Jazz
INTENSIVE SUMMER COURSE
JUNE 12 — JULY 21
*Classes Day and Evening*
FINE ARTS BLDG., 410 S. Michigan Ave.
Chicago 5, Ill. Phone: Webster 9-3772

**PERRY-MANSFIELD**
School of the Theatre and Dance
Steamboat Springs, Colorado
June 29-August 20
HARRIETTE ANN GRAY — contemporary and jazz
HELMUT KLUGE — ballet
JOEY LUCKIE RIGSBY — contemporary and ethnic
JOSEPHINE TAYLOR — children's creative dance
THEATRE FESTIVAL July 28-Aug. 19
DANCE SEMINAR Aug. 21-26
Address Portia D. Mansfield
Nov.-May Box 4026, Carmel, Calif.


**BIBLIOGRAPHY** *(Cont'd)*

*about a beautiful women or tells with pathos the story of "Giselle," Gautier makes us feel we are sharing his box at the theatre, so vivid is his description. This is a selection of his Paris reviews written between 1837 and 1848.*

Levinson, André. LA DANSE D'AUJOURD' HUI. Paris, Editions Duchartre et Van Buggenhoudt, 1929. 517p. illus. *When nearly all of Paris was praising the Diaghilev Ballet, Levinson condemned it for making dance the servant of dramatic expression. The dancer, he says, is not an actress, but a machine for manufacturing beauty. He applies his principles consistently and vehemently in comments on performances by the Diaghilev company, Pavlova, Duncan, La Argentina, and the music-hall dancers of his day.*

Svetloff, Valerian. LE BALLET CONTEMPORAIN. St. Société R. Golicke et A. Willborg, 1912. 134p. illus. *A famous Russian critic comments on the eras of Petipa and Fokine, finding much of value in both. Beautifully illustrated with pictures of the dancers of the Maryinsky and Diaghilev companies.*

**THEORY**

*What is dance? What is a ballet? What makes a dance a great work of art? What is the relation of dance to music, to drama?*

*These are only a few of the questions the theorist sets out to answer. Sometimes he tackles them head-on, boldly and abstractly. Sometimes he intends only to defend the work of a particular choreographer (it may be himself) and calls on general principles to back him up. Either way puts him in the midst of the controversial fray of pure dance vs. dance-drama vs. dance spectacle. The battle has been going on for nearly 2,000 years now, and no one has yet been declared the winner. Want to join up?*

Angiolini, Gaspare. DISSERTATION SUR LES BALLETS PANTOMIMES DES ANCIENS. Vienna, 1765. *Published as a program for Angiolini's ballet "Semiramis," this small treatise justifies the selection of a tragic theme for dancing by recalling the tragedies enacted by the Roman pantomimes.*

Balanchine, George. "NOTES ON CHOREOGRAPHY." With "Balanchine's Choreography (1930)" by Agnes de Mille, and "A Note on Balanchine's Present Style" by Edwin Denby. Dance Index (Feb.-March, 1945), pp. 20-39. illus. *An early but still pertinent statement by one of today's leading choreographers.*

Brahms, Caryl. FOOTNOTES TO THE BALLET. New York, Holt, 1936. 288p. illus. *A collection of essays on the various elements of ballet. Especially interesting are those by Constant Lambert (on music), Alexandre Benois (on decor and costume), and Lydia Sokolova (on the creation of a role).*

Dumanoir, Guillaume. LE MARRIAGE DE LA MUSIQUE AVEC LA DANSE. Paris, 1870. 132p. *This treatise, first published in 1664, is one of the earliest discussions of the relation between music and dance. The author*

*(Cont'd on page 65)*


**BETTY GOUR**
SUMMER COURSE
AUG. 14 — SEPT. 1
Beginning—Intermediate
ADVANCED—BALLET
CHARACTER—TAP
For Information Write:
20 E. Jackson Blvd. Chi. 4, Ill. WE 9-4882

**Bachelor of Arts Degree with a Major in Dance**
*Combines professional training with a liberal arts education*
**JORDAN COLLEGE of MUSIC**
BUTLER UNIVERSITY Indianapolis, Indiana

**ALBERTINE SUMMER DANCE WORKSHOP**
**BAR HARBOR, MAINE**
July 3 — Aug. 19
*For the serious dance student concentrated dance study in beautiful surroundings.*
*Mme. FELIA DOUBROVSKA* — Ballet
*Edna Dieman*
*Julia Bennett* — Hindu
*Albertine* — Spanish
*For information write:*
Albertine Maxwell
3325 West End Ave., Nashville 5, Tenn.

**Orion**
HIGH FIDELITY RECORDS
will be used by
**GUS GIORDANO**
at the following conventions:
AUGUST 5 to 8 — Chicago National Association of Dance Masters — Normal School (Chicago, Illinois)
AUGUST 9 to 11 — American Society of Teachers of Dancing (New York, New York)
AUGUST 13 to 17— Chicago National Association of Dance Masters—Convention (Chicago, Illinois)
*Write for Current Release List*
**ORION RECORDS inc.**
1563 Sherman Ave., Evanston, Ill.

**CHALIF**
A Wealth of Dance Material
Dances, Exercise Music, Folk Dances, Textbooks, Ballets, Ballet Records
Complete Descriptive Catalogue
**CHALIF PUBLICATIONS**
P.O. Box 224 Chatham, N.J.

# "CARNIVAL!"

*BY LEO LERMAN*

***Pierre Olaf leads Jennifer Billingsley, Iva March, Christina Bartel in the opening of "Grand Imperial Cirque de Paris" — "a dream ballet in reverse" — in "Carnival!"***

*Carnival!* is a tour de force of showmanship, and the show man responsible for it is choreographer-director Gower Champion. With music and lyrics by Bob Merrill; book by Michael Stewart, who based it on material by Helen Deutsh (the movie *Lili* is, actually, the source of that material)—the credit for the real theatre pleasures to be found in *Carnival!* must definitely be given to the man who previously staged and choreographed *Bye Bye Birdie*, a job which I found hackneyed. Not that there is anything intensely original about Mr. Champion's direction and choreography for *Carnival!* Originality does not at all enter in, for what Gower Champion has made of the Lili story and its rather trite score and lyrics is a magical entertainment which dazzles and touches and is at all times genuinely of the theatre.

His greatest assists are Will Steven Armstrong, who did the settings and lighting (the best this season); a superb company of dancers (see April issue, page 3) headed by James Mitchell and Pierre Olaf; and all sorts of typical carnival performers—a belly dancer (Luba Lisa), stilt-walkers, jugglers, aerialist (Dean Crane). With Mr. Champion in choreographing *Carnival!* (and also *Bye Bye Birdie)* was Gene Bayliss. It is impossible to tell who did what choreographically, but it is happily possible to rejoice in the results.

*Carnival!* has all of the sadness, the melancholy, the bitter sweetness of its honky-tonk world. From the moment the audience enters the theatre and finds the curtain already raised on a dimly lit and somewhat desolate stage, the mood is there. And when the house lights dim and slowly the carnival people stroll onto the stage, in what seems to be an ever-glowing and optimistic dawn, while roustabouts set the show up, Broadway experiences one of its most enchanting moments. There is a definite choreographic design to the opening.

All through *Carnival!*, the way the showpeople troupe back and forth establishes a unifying rhythm (not in actual dance, but in calculated movement). This is all done subtly — but with enormous effect. The big numbers are not stuck in, not planted blatantly; they are part of the action. Everything is beautifully set within the show's proportion . . . that is, everything Gower Champion, Gene Bayliss and Will Steven Armstrong created.

"Sword, Rose and Cape," sung and danced by James Mitchell and the Roustabouts, spoofs Spanish dance forms and bullfight maneuvers. But this is the sort of joshing that comes naturally to carnival folk. They dance steps which they have surely seen — in Spain, on the stages of the world, in arenas, even in movies. When The Bluebird Girls (Nicole Barth, Jennifer Billingsley, Iva March, Beti Seay) break into "Tanz Mit Mir," the basic dance pattern is a forthright polka. What happens on stage is all gaiety — but always tinged by sadness, for we are inevitably aware that what we see, no matter how jolly, is transient, fragile as time.

James Mitchell, Marco the Magnificent, in "Magic, Magic," does incredible sleight-of-hand tricks, performs prodigies of magic — all corny, all done with great esprit, and all more capered than danced, but still disciplined into strict rhythms.

"Carnival Ballet" leads into Act I's finale. But this is not a ballet; it is more a montage of carnival impressions: tight-rope walkers, dancing girls, puppets (they are lovely), banner bearers, a grand parade, a ferris wheel, glittering lights and a heady atmosphere of tinsel and paint, Lili herself, and just about everyone else connected with the saddest-happiest carnival show playing the little lost villages and towns of southern Europe. Choreographically, the astonishing aspect of this "ballet" is the restraint with which technical dance has been handled. It never destroys the illusion — no extraneous ornamental lifts, no unnecessary quotations from the modern dance vocabulary, or even from the ballet dictionary. Everything happening on stage is precisely what would happen in life, but brilliantly synthesized. It is all so seemingly simple that its complexity is almost unrecognizable. Vaudeville and social dance steps and sequences blend with marching, acrobatics and all sorts of carnival show routine acts. No person on stage ever walks or steps out of character. I was reminded of the kind of synthesis Fokine created for *Petrouchka.*

Act II is also replete with carnival marches and processionals. Choreographically, it is at its peak during "Beautiful Candy" (in which vendors brandish their wares in movement that comes straight out of everyday pedestrian life) and in "Grand Imperial Cirque de Paris." The latter is a dream ballet in reverse, for in this show-stopping number the participants wake up to daydream of happy times when they will all be playing the Grand Imperial Cirque de Paris. The basic dance pattern is the can-can. The number begins with Pierre Olaf soloing, and winds up with almost a full company whirling through a more-or-less traditional can-can transformed into a glorious celebration of what it would be like to be at the very summit of the circus-carnival world in Paris. Throughout the special conventions of the can-can are shrewdly used to make the audience breathless with excitement and delight. Here is the very essence of theatre.

And that is what *Carnival!* offers most when it is at its Gower Champion best.

# DANCE EDUCATORS OF AMERICA, INC.

## 1961 SUMMER HI-LITES

★ ★ ★ **WALDORF ASTORIA** ★ ★ ★

New York City Dance Capital of the World

**17th ANNUAL TRAINING SCHOOL July 9th - 20th**

**8th ANNUAL PRE-CONVENTION BALLROOM**
**July 21st & 22nd Ballroom Teachers Training Course**

★ 29th ANNIVERSARY CONVENTION: ★
★ BALLROOM July 23rd - 24th and 25th ★
★ PERFORMING ARTS July 23rd - 28th ★
★ 8th ANNUAL STUDENT CONVENTION ★
★ July 23rd - 28th Students 10 to 15 yrs. ★

**MORE** teaching hours **MORE** material **MORE** children's work

**THAN EVER BEFORE! FULL ONE HOUR PERIODS**

### TRAINING SCHOOL FACULTY

ETHNIC (ele. course)
HAWAIIAN (int. course)
EAST INDIAN (adv. course)
} Leticia Jay

BALLET
Joseph Levinoff
Muriel Stuart

CHARACTER
Yurek Lazowski

TAP
Paul Draper
Mary Jane Brown
Skip Randall

ACROBATIC
Willis Wylie

KINDERDANCE
Mary Jane Brown

MODERN JAZZ
Jane Dodge

BATON
Jack King

### PERFORMING ARTS FACULTY

CHILDREN'S
Mary Jane Brown
Frances Cole
Al Gilbert
Ken Phifer

BALLET
Fernand Nault — Beatric Bene
Marina Svetlova — Evelyn LeMone
Joseph Levinoff
Margaret Tapping

MODERN JAZZ
Bob Audy
Buster Cooper
David Harris
Tom Roba

TAP
Paul Draper — Buster Cooper — Eddie Roberts
Jack Stanly — Skip Randall — Jack Timmers

NOVELTY
Aennchen

See full page ad in June Ballroom Dance Magazine
For further info. write: Viola Kruse, 21 Club Rd. Sea Cliff; L. I., N. Y.


# GENE NETTLES AND SUCCESS IN OSLO

*"I learned to trust my taste," says young American jazz choreographer of Norwegian debut*

*BY MARCIA B. MARKS*

"Some prefer nettles," says a Japanese proverb. Some, in this case, are the Swedes, Danes, and Norwegians.

Nettles is Gene Nettles, former dancer in *My Fair Lady* (he appeared in it for over three years on Broadway) and now the fair-haired lad of Scandinavia. Scheduled last July for a six-week stay in Oslo to stage the new Chat Noir Theatre revue, Gene, "professor i modern jazzdans" to his Norwegian public, stayed until December to choreograph six television spectaculars as well. He was back in the U.S. late fall for about six weeks, and then returned to further assignments.

Early in January, when we met in New York City, Gene was wearing a black-and-white, Norwegian-patterned sweater which had been presented to him on stage after the premiere of his Chat Noir ballet, *Black and White*. The sweater was the sole Northern sign about this soft-spoken Southerner from Jackson, Mississippi.

The path from Mississippi to Norway was scarcely as the crow flies. Gene's first venture north was to study modern jazz dance with Walter Nicks at the Katherine Dunham School in New York during the summer of 1948. After graduating from college in 1949 (he majored in philosophy), Gene returned to New York to train at the School of American Ballet. This led to Paris with Ruth Page's company in 1950. He studied for a year and a half with Olga Preobrajenska while performing as leading dancer for the summer season of the Folies-Bergère and dancing and doing jazz choreography for the revue at the Thèâtre des Capucines, before a sinus operation forced a long recess in Florida. A year and a half later he returned to summer theatre work with Lee Sherman at Tamiment. After television appearances, a tour with *Gentlemen Prefer Blondes*, a season at the Pittsburgh summer thea-

tre (where he studied with Frank Wagner) and another tour, this time as dance captain for the road company of *Guys and Dolls*, Gene was on his way to France again — and Italy — with the "Salute to France" company of *Oklahoma!* Then back to New York to dance in *My Fair Lady* for 1,333 consecutive performances before leaving for Norway.

Gene had studied dance since he was 8, and had taught it in Jackson both before and during the years he attended Millsaps College, so it was natural for him to turn to teaching during his long run in *My Fair Lady*. He began teaching modern jazz dance at the June Taylor School, coached at teachers' conventions, and inaugurated the modern jazz dance department of the Princeton Ballet Society at Princeton University.

Study, too, was natural for Gene, so when Lerner and Loewe offered two-year scholarships for acting lessons to the original cast of *My Fair Lady*, Gene grabbed at the chance and later added on a year of his own. "Acting lessons changed my life," he now claims. Since for the first time in his career, he could stay still long enough to read and study, his narrow one-shaft view as a dancer broadened out to a total concept of theatre. The invitation to Oslo could not have come at a more propitious moment for Gene. He was fully ready to make the break from dancing in *My Fair Lady* to trying his hand at directing.

It was "Professor" Nettles who was invited. Norwegian scholarship students at the June Taylor School, who had studied with him there, recommended him to Einar Schanke, the new director of the Chat Noir revue, when Schanke was looking for someone who could give the show Broadway pacing and style.

The revue was satirical and topical, developed on a "We've Got It Made" theme. Source material ranged from a bout of freak weather to Norway's seven political parties. Gene had to underscore the satire by devising split-second staging without knowing a word of Norwegian. The enthusiastic group of young men producing the show hit it off from the start. Gene was free to do what he wished without any of the pressures of Broadway, had a corps of eager young dancers to work with, and could smooth out details and develop new ideas even after the show opened. The result was a "most successful show," with "shouts of laughter that never subside — something we have not seen at Chat Noir

*(Over)*

***American choreographer Gene Nettles marks out a number for jazz combo and dancers for Norway's "Slagerparaden" (All-Time Hit Parade) TV show.***

***Above: "Black and White" ballet for a Chat Noir Theatre, Oslo, revue last July (and still running) brought Nettles immediate acclaim and further assignments. Below: Another Nettles jazz number for the Chat Noir, using all local dancers.***

SCHOOL

Official School of the
San Francisco Ballet
**SUMMER SESSION**
**JULY 5 TO AUGUST 29**

**SPECIAL TUITION-FREE**
**BALLET TEACHERS SCHEDULE**
July 10-July 21
Principles of teaching
Costuming
Theatrical makeup—Stagecraft
Observation program
Classes — Rehearsals

Harold Christensen Lew Christensen
378-18th Ave., San Francisco, Calif.
SK 1-2141 Write for free brochure



# HILL COUNTRY ARTS

Texas' only summer theatre and dance workshop
Ingram, Texas (near Kerrville)

**DANCE WORKSHOP**

**JULY 17 - 29**

# LEON DANIELIAN

**Registration due June 1**

For information write:

H. C. A. F.
3661 Piping Rock
Houston, Texas



**BEAUPRÉ** at Stockbridge, Mass.
65 girls 10-16

Prof. faculty. Individual program. 8 wk. season
DANCE: Ballet, Modern, Ethnic
DRAMA: Acting, Staging, improvisation
ART: Painting, sketching, ceramics
MUSIC: Instruments, Music Apprec.
Sports, filtered pool, regular attendance at Jacob's Pillow, Tanglewood.

Mr. & Mrs. Stanley D. North
3 Maher Ave., Greenwich, Conn.


**NETTLES** *(Cont'd)*

since the war," according to one report. Besides staging the various numbers, Gene composed a modern jazz ballet which sent the critics into superlatives:

"The performance achieves an internal rhythm which in turn causes the audience to rock."

"The dancers show how much they have learned from the American instructor and choreographer Gene Nettles. He has completely reformed and revitalized them so that they are now dancing with perfect precision and style."

Gene used six girls and one boy for the ballet. (Male dancers are even scarcer in Norway than in the States.) He worked out the rhythms and tone qualities of the accompaniment in his head first. Then he spent four hours with the revue's drummer — who was fascinated, to say the least — giving him all the beats and accents. The dancers took to jazz movement as if they had never heard of Afro-American origins. "After all," commented Gene, replying to our question and demonstrating with some low-slung slides across the living-room floor, "it comes from the earth. It doesn't belong to any one people."

The number was so enthusiastically received that Chat Noir's management decided to keep it in the show all year, even though a completely new revue was presented in March. Also, the entire fall performance is to be filmed and circulated around the country. As a result of his Chat Noir triumph, Gene was asked to stage first one, then two, then six spectaculars for Norwegian TV.

Four of these were in the all-Scandinavia series in which one Saturday a month is allotted to each country for a presentation to the other Scandinavian countries. The Norwegian *Slagerparaden* ("All-time Hit Parade") reviewed the first forty years of the century by dividing them into four parts — 1900 to 1920, 1920 to 1930, 1930 to 1935, and 1935 to 1940 — requiring Gene, in his very first TV choreography, to cope with the styles stretching in a span from the sophisticated *Top Hat* to Walt Disney's *Snow White and the Seven Dwarfs*. The last program, *Snow White*, with its hordes of children, was the toughest for Gene in overcoming the substantial language barrier. He had to go through every routine to show how it should be done. For all the shows he hauled cameras, adjusted lights, and served as general factotum. "Did I learn!" says he.

*(Cont'd on page 62)*


YOURS FOR THE ASKING
**FREE!**
Complete New Listing of
The Word's Greatest Dance Records
**BOGEN PHONOGRAPHS**
**TAPE RECORDERS**

**"TEACHER APPROVED"**
**RECORDS FOR**
**BALLROOM—TAP—BALLET—**
**JAZZ—BABY WORK**
**1960 CONVENTION HITS**
A NIGHT FOR DANCING — THE BEATEST BEATNIKS — TALKING DANCE — SANDMAN'S SOFT SHOE ARTISTS AND MODELS — THE END OF OUR SHOW.
WRITE
**DANCE RECORDS, INC.**
**WALDWICK, N. J.**



# Teachers...
# ...for your last minute recital needs...

**218 S. WABASH AVE.**
**CHICAGO 4, ILL.**
HArrison 7-2028

# REVIEWS

**Reviewed by Doris Hering: Martha Graham & Co.; Moiseyev Dance Co.; American Ballet Theatre; Juilliard Dance Ensemble; Matt Mattox & Co.**

**Reviewed by Selma Jeanne Cohen: Jose Marques & Co.; Eleo Pomare & Co.; Gladys Bailin, Murray Louis, Beverly Schmidt: Marie Marchowsky & Co.**

**Reviewed by Marcia Marks: Dorothy Vislocky & Co.; Los Morenos.**

**Martha Graham and Company**
**54th Street Theatre**
**April 16-30, 1961**

Now and again, a great work stands clear from all the rest — a work that reveals mankind to itself — a Ninth Symphony — a *Clytemnestra.*

Its impact is so potent, its stirring of the esthetic air so full, that immediately after, one would like to say to its creator, "Now is the time for simple things, a time for rest, a time to close the heart's door."

Since she created *Clytemnestra* in 1959, Martha Graham has not given herself this kind of time. With the inevitable box-office cry for premieres, she has turned out four subsequent works: last season, *Acrobats of God* and *Alcestis;* this season, *One More Gaudy Night* and *Visionary Recital.*

*Clytemnestra* is a vast work, not only in terms of duration, but in richness of choreographic, visual, and intellectual material bound into its depiction of evil transformed into hope and resurrection. At the end of *Clytemnestra,* when the chorus circles in Hades, and Clytemnestra escapes to sweep across the landscape-of-the-world, one cannot help but wonder what kind of work could come next, where the final chanting of "rebirth, rebirth" could lead.

Of the four works since *Clytemnestra,* only *Acrobats of God* was truly spontaneous. It returned to the comforting reality of the studio. Miss Graham, as the leader, watched the lively chaos of dancers unsupervised, unmotivated. In a concluding gesture of ironic resignation, she resolved to assume the burden of a new work. She summoned her acolytes to attention.

While *Acrobats of God* followed *Clytemnestra* with an almost unconscious logic, *Alcestis* followed with a conscious logic. It was a deliberate re-gnawing of the bone of "rebirth;" as though Beethoven had followed the Ninth Symphony with *Fidelio.*

Its symbolism — the impudent Hercules (life) thrusting his flower-laden fist through the Great Wheel; the solemn Thanatos (death) disappearing behind the same wheel; Admetus (mortal man) victimized; and Alcestis (regeneration) in her veil of pink-for-renewal — seemed to hold too close to the surface. In *Clytemnestra,* the symbolism served the concept. In *Alcestis,* it replaced the concept.

The current season, still rightfully dominated by *Clytemnestra,* offered *Visionary Recital* and *One More Gaudy Night.*

According to its Shakespearean program note, *One More Gaudy Night* was conceived as "a possible prologue to tragedy." With Antony and Cleopatra to lead the way, it was a scene of old passions revisited. Like most such occasions, its significance was contrived.

Beneath a wooden structure (designed by Jean Rosenthal) resembling the skeleton of a tent, or perhaps of a pyramid, the antics took place. A blue drape for part of the time concealed a god and goddess (Clive Thompson and Helen McGehee). It was later drawn aside so that they could descend to join the festivities. At the end, when Antony and Cleopatra were tucked in bed, the dieties returned to their crescent-moon domain.

The most meaningful element in *One More Gaudy Night* was the use of a drummer-dancer (Edward Thomas) stirring new episodes, new events, with his dry-sounding rhythms. He stirred Gaudy (Linda Hodes) to flutter her feathers and flip her hand-mirror. He stirred Paul Taylor as the maler-than-male Antony and Ethel Winter as the hoydenish Cleopatra. Like the wielder-of-the-whip in *Acrobats of God,* the drummer was the catalyst. But the action he catalyzed did not offer much in the way of invention.

The two elements that stood out most strongly in *Visionary Recital* were the setting by Rouben Ter-Arutunian and its manipulation by the choreographer. It was a repeated pattern of vertical tubing, somewhat resembling an expanse of Oriental bamboo curtain. Although it was endless, there was no monotony, for it was arranged in subtle layers to allow for entrances and exits and upstage promenading in view of the audience. And the play of light was variable upon it.

As in *Clytemnestra,* Miss Graham here used the viable device of several dancers portraying aspects of a single character. And continuing the trend of *Clytemnestra* and of *Alcestis,* the theme was another facet of rebirth, this time of rebirth through self-awareness. The protagonists were Samson, whose blindness led him to true strength, and Delilah, who was the unwitting instrument of that strength.

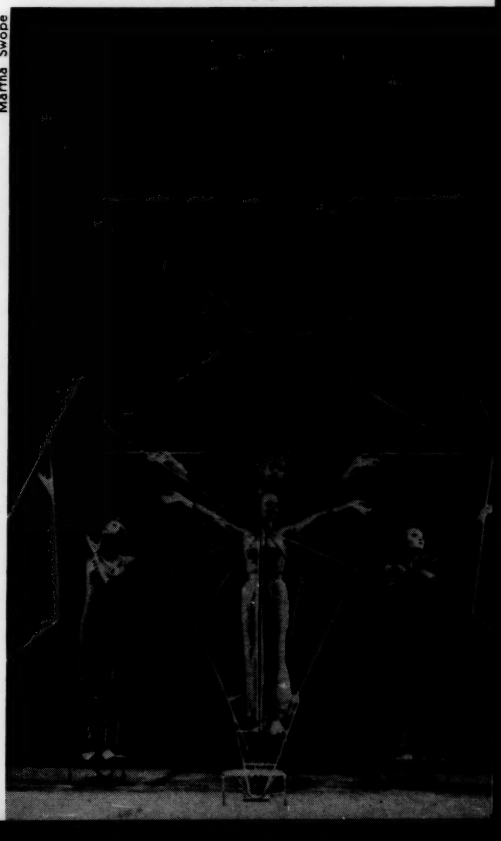
Bertram Ross, Paul Taylor, and Dan Wagoner were, respectively, Samson the Dedicated, the Destroyer, and the Tempter. Martha Graham, Matt Turney, and Akiko Kanda were Delilah the Awakener, the Betrayer, and the Seducer.

It all began in a rather commonplace fashion, with Matt Turney and Akiko Kanda winding the ends of a skein of red yarn. Samson the Destroyer broke the yarn, thus launching the events to follow. Punctuated by the beautiful repeated theme of the women slowly promenading upstage behind the vertical rods, there were several episodes where the dance imagery soared above the literary base.

Most persuasive was the solo for Bertram Ross, wearing a red caul over his head, as the blinded Samson. As he circled the stage or strained against an imaginary millwheel, there was a touch-

*(over)*

***The final moment of "Seraphic Dialogue," with Ethel Winter as Joan, Bertram Ross as St. Michael, Nancy Stevens and Ellen Graff as Sts. Catherine and Margaret. Set by Isamu Noguchi.***



Martha Swope

ing eloquence in his dancing. In the scene of temptation, Miss Graham devised a crystalline duet for Dan Wagoner and the exquisite Akiko Kanda. It resembled a simple ballet barre, simple but with the seductiveness of unadorned movement.

But the major role, the one that should have given *Visionary Recital* the vitality it needed, was Miss Graham's. Despite changes as the season progressed, it seemed underchoreographed. While in *Clytemnestra,* Miss Graham can polarize the action by the concentration of her presence, *Visionary Recital* requires dancing of flexibility and fire . . . elements now somewhat beyond Miss Graham's range.

This season, we had the impression that Miss Graham's company danced more freely and more openly when she was not on stage. Perhaps it is because her own style is quite removed from theirs. And so when they appear with her, they tend to try to adjust to her phrasing, which is more broken, more staccato.

When they are "on their own," as in *Diversion of Angels* and *Seraphic Dialogue,* they move as though made of liquid flame. In these two works, several of the featured dancers find their most congenial roles. Helen McGehee is at her most effective as the child-creature of *Diversion* and as the tomboy Joan in *Seraphic Dialogue.* And in these, Ethel Winter's gentleness is the most telling. The Graham technique is inherently a high-tension one. It is interesting to see what a lyric dancer like Miss Winter can do with it.

The company's most distinctive artists are Paul Taylor and Mary Hinkson — Miss Hinkson for the purity of her line and the nobility of her facial expression — Mr. Taylor for an individuality of viewpoint that gives every role a wry, oblique power of its own.

But it is almost "de trop" to single out individuals. The company as a whole is a handsome one, a pliant one, and a remarkably stable one. And Miss Graham's art remains a rich and turbulent one. Out of this turbulence, and out of the bigness-of-genius came *Clytemnestra.* The same breed of bigness produced Beethoven's Ninth Symphony.

And what happened after the Ninth Symphony? There came the last five string quartets and the Great Fugue in B-flat. They were pure music, their philosophy implied rather than stated, their faith revealed. Perhaps now Miss Graham will step aside, temporarily close the door, and then emerge with a Great Fugue of her own.

*D.H.*

**Moiseyev Dance Company**
**April 18-May 6, 1961**
**Metropolitan Opera House**

This time it was different. We went to see the Moiseyev Dance Company, knowing what to expect . . . knowing about the insouciant fellow who soars over the girls' heads in *Gopak* . . . knowing about the wildly gliding circle of Partisans, whose very speed seems to sear away the stage, making it a cloud-leaden plain. We had experienced the group awareness that makes it possible for scores of dancers to move on a single impulse, as in *Venzelya.*

Yes, this time it would be different. We did not expect the same impact, the same sense of utter surprise as the first time the company appeared in this country just three years ago. But there it was again! New-sprung, newly endearing.

Nowadays, almost more than ever before, people tend to evaluate an artist on the basis of his point of view, to identify him as a "realist," an "expressionist," a "neo-whatever." And to his school of thought, they ascribe his power.

Igor Moiseyev, the absolute monarch of this exceptional company, represents a school of thought that is all but discredited in the Western world. He is a realist. His dances deal with real people in real-life situations — a matchmaker bringing a shy

***Moiseyev dancers in "Gopak" (from "Ukrainian Suite").*** Don Lange

*Skirmish scene from "Partisans" (part of the cycle "Soviet Pictures").*

Don Langer

couple together — a boy and girl out for a stroll and falling in love to the sounds of an accordion — three shepherds performing antics with their crooks — some nomads imitating the animals they find in their travels.

Why, then, are all of these images so fresh and vivid? Because Igor Moiseyev never confuses the real with the literal. He knows that what seems real in life must be shaped into an illusion-of-reality on stage. It must be bigger than life, livelier than life, quicker than life. And this he accomplishes by training his dancers to achieve a technique beyond technique, one that is all wings and springs. After they have mastered this strength, it is rigorously shaped into a sense of shared rhythm, almost as though they had synchronized their pulses before sweeping onto the stage.

Structurally, Moiseyev's works are comparatively simple. He adheres to the basic circles, serpentines, and horizontals of the folk forms from which he derives his material. But upon this he imposes the sophisticated visual sense of the painter. In *The Shrewd Makanou,* for example, there is an opening scene in which the men of the town perch upon a fence and wait for the girls to go by. But they do not merely perch. Every swing of an idle foot, every shift of a shoulder, is part of a carefully pyramided design. And because the designing is so careful, it creates the illusion of utter naturalness and spontaneity.

The most delightful of his new offerings was the so-called "Surprise Encore." With the worldliness of a *Punch* cartoonist, he penetrated to the heart of the American Rock 'n' Roll mania. There it all was — the vacuous jazz combo upstage, the coked-up guitarist, with his spine on a chair seat, his derriere somewhere between chair and floor — the girls in huge eyeglasses, sagging shirts, ponytails that lashed about — the boys crouching as though they had cramps, then suddenly springing into the girls' arms. It was a funny dance, a true dance, a dance that knew when to stop. Most important, although the point it made was mordant, the dancers performed it as though they were having the time of their lives.

But then, that is true of all of Moiseyev's works. He is a master illusionist, and he draws both dancers and audience into that illusion. *D.H.*

*(over)*

*Above: Moiseyev directs rehearsal in Moscow before co. left for U.S. Below: "Village Idyll" (from the Suite "Pictures of the Past"), with Irina Konyeva, Boris Petrov, and accordionist Boris Gradsky.*

# LABANOTATION

DANCE OF THE LITTLE SWANS — Balanchine $3.50

BETTER DANCING WITH FRED ASTAIRE — Astaire studios $3.50

16 DANCES IN 16 RHYTHMS — Shawn $3.50

PLAYTIME IN SONG — Pitcher $3.50

MUSIC FOR THE BALLET CLASS — Keuter $2.50

PRIMER FOR DANCE Bk 1 — Hutchinson $2.50

PRIMER FOR DANCE Bk 2 — Hutchinson $2.50

THREE R's FOR DANCING Bk 1 — Chilkovsky $2.00

THREE R's FOR DANCING Bk 2 — Chilkovsky $2.00

THREE R's FOR DANCING Bk 3 — Chilkovsky $2.00

SHORT MODERN DANCES — Chilkovsky $2.00

BUTTERFLY ETUDE — Bowman $2.00

THE TEDDY BEAR'S PICNIC — Hallenbeck $2.00

THE LITTLE RAG DOLL — Hallenbeck $2.00

DANCING ON MY TOES — Hallenbeck $2.00

AMERICAN BANDSTAND DANCES — Chilkovsky $1.95

MY FIRST DANCE BOOK — Chilkovsky $1.75

10 FOLK DANCES IN LABANOTATION Venable-Berk $1.50

LABANOTATION (cut out) SYMBOLS Set 1 $1.50

LABANOTATION (cut out) SYMBOLS Set 2 $1.50

MINER'S DANCE — Hugo $1.25

THREE PRAYERS — Shawn $1.00

DANCER'S GLANCER $1.00

HANDBOOK OF KINETOGRAPHY LABAN — Knust $10.00

THE MASTERY OF MOVEMENT ON THE STAGE — Laban $7.50

PRINCIPLES OF DANCE AND MOVEMENT NOTATION — Laban $4.25

LABANOTATION — Hutchinson $3.50

EFFORT — Laban & Lawrence $3.00

MODERN EDUCATIONAL DANCE — Laban $2.50

MODERN DANCE IN EDUCATION — Russell $2.50

***Write for complete list of Labanotation publications***

**DANCE AND BALLET PUBLICATIONS MUSIC PUBLISHERS HOLDING CORP. 488 Madison Ave. New York 22, N. Y.**


**REVIEWS** *(Cont'd)*

**American Ballet Theatre**
**The Broadway Theatre April 24-May 6**

Ballet companies tend to run on the swing of a pendulum. Sometimes they are repertory-dominated (*what* they are dancing becomes more important than *who* is dancing). At other times, they are dancer-dominated. When the two elements are in perfect balance, a so-called "great era" occurs—as in the Diaghilev middle period or the Ballet Theatre early period.

This year, the American Ballet Theatre was dancer-dominated. As such, it accurately reflected a trend in America today. More than ever before, this country is producing expert dancers. One had only to glance at the names in the corps of *Swan Lake* to find young performers who have already functioned as soloists in other contexts, or who are solo material.

This meant that the principal dancers had unusually sensitive backing. And very often, the secondary solo roles—like the *Swan Lake* Pas de Trois, the Pas de Deux in *Graduation Ball*, the peasants in *Miss Julie*, the four couples in *Theme and Variations*—were performed with distinction, instead of being merely animated decor.

Olympus itself could not have produced a more captivating and varied group of principals than this year's crop. At the pinnacle was Erik Bruhn.

Up to now, Mr. Bruhn has been a "danseur classique" with a stage deportment that was breeding itself. But one often felt that intellect was taking precedence over emotion.

Now we realize that Mr. Bruhn simply had his own pace. He set the passion aside until he could cope with it; make it meaningful; make it underscore, rather than distort, the dance line. During this season, he emblazoned every role he assumed, from the Butler in *Miss Julie*, to the Prince in *Swan Lake*, with that most precious of elements—a sense of being in direct contact with the very source of his being.

Mr. Bruhn also shared in a provocative new partnership — one that may soar beyond Markova-and-Dolin, Alonso-and-Youskevitch—Maria Tallchief and Erik Bruhn.

Blond and brunette; Dane and Midwesterner; they have the same deep-grained respect for perfection of detail, the same reverence for the shape of a musical phrase. Together on stage, they fire each other, subtly compete with each other, ultimately take pride in each other. What more could be asked in the span of an evening's dancing?

At this point in her career, Miss Tallchief could easily glide along, as do many who have achieved ballerina status, falling in love with applause for images repeated, rather than discoveries made. Instead, she has been exploring.

She is grappling with the dramatic aspects of dance, making endearing mistakes on the way (such as not parcelling her energy in *Miss Julie* so that it would extend through the entire ballet). She is willing to undergo a new artistic adolescence. In a dancer of her technical stature, this cannot help but be a productive time.

***Lupe Serrano and Scott Douglas in "Grand Pas—Glazounov."***

Jack Mitchell

Lupe Serrano has always had a soaring sense of physical conquest. Her jetés in *Les Sylphides* seem to leave the air streaming behind; her extensions in *Theme and Variations* are architectural in their clarity. But she has always been strangely unconscious of just how magnificent a dancer she is.

A change now seems to be taking place. In works like *Theme and Variations* and the *Don Quixote Pas de Deux*, there was a new sense of timing; a sense of playing with the phrase, rather than slashing through it.

Scott Douglas gives the impression of great sensitivity. And where, formerly, his dancing had a Fauntleroy primness, there are now all sorts of new dimensions. In *Points on Jazz*, he literally held the work together with the poignant meaningfulness of his gestures, with the responsiveness of his torso to the jazz accompaniment. In *Theme and Variations* there was a light-lined elegance in his partnering. But Mr. Douglas has still to acquire a true sense-of-self. His Prince in *Swan Lake* on opening night was pallid-to-extinction.

Toni Lander, a guest for this season, is like a tree in springtime. Long-limbed, almost fragile, she responds as though a breeze were playing about her. Potentially, she has great range, although at present she somewhat lacks consistency of style. As Boulotte in *Bluebeard*, she was impetutous, mischievous. In *Swan Lake* her legato line in the pas de deux was cool, serene, with unusually expressive arms. In *Grand Pas-Glazounov*, she leaned perhaps a bit too much toward the schmaltzy.

At this point, Royes Fernandez seems to be the ballet incarnation of a Romantic poet—half intoxicated with self, half in love with the moon. This produces an exquisite detachment, a refined purity of style. But it is dynamically and dramatically limited.

Perhaps the greatest tribute to Mr. Fernandez' technical surety and musicianship, was the fact that he could cope with the inhumanly slow tempi of *Swan Lake*.

The treatment of the music was perhaps the strongest differentiating factor between the Balanchine *Pas de Dix*, as performed by the New York City Ballet, and the same work, titled *Grand Pas-Glazounov*, which had its New York premiere during the Ballet Theatre season. By slowing down the tempi, the work had more of a character flavor. And its solo variations stood out more in relief.

Impressive in the solo variations—and what skillfully wrought dances they are —were Susan Borree, Sallie Wilson, Gage Bush, and Elizabeth Carroll. Miss Borree has delicacy and fleetness. Miss Bush, though small-boned, has an incipient authority. Miss Carroll and Miss Wilson brought stature not only to this work, but to everything they did.

They contrast interestingly. Miss Wilson is long-limbed, decisive, with a dramatic drive underlying everything she does. She has what used to be called "temperament." Miss Carroll is a lyric dancer. Her gestures are rounded, warm; her face, appealing. Her pas de deux in *Graduation Ball*, with Joseph Carow as her partner, was the first truly musical rendition of this variation we have seen in a long time.

Miss Carroll and Miss Wilson appeared to fine advantage in the season's second premiere, Dania Krupska's *Points on Jazz* (to a score by Dave Brubeck). Miss Carroll as a "sweet young thing," made the loosely drawn character hang together with remarkable concentration. Miss Wilson, in an arbitrary interlude as the "other woman," combined long, sensuous extensions with a pacing of sharpness and bite that found far more in the music and choreography than were ostensibly there.

Conceived in the mold of *Interplay*, *Points on Jazz* was just as contrived in its motivations as *Interplay* was natural and casual. And its jazz dance for the corps of "happy couples" was often downright careless in design. The work scarcely merited a place in the repertory.

In all, Ballet Theatre offered a range of sixteen ballets and three pas de deux. The emphasis was heavily on contemporary or near-contemporary works. Of these, the two Birgit Cullberg ballets, *Miss Julie* and *Lady from the Sea*, were in fine shape. Eugene Loring's *Billy the Kid* and Herbert Ross's *Caprichos* both need attention from their originators. *Billy* has lost its broad implications and become too intimate. *Caprichos*, with the exception of the duet for John Kriza and Ruth Ann Koesun and the trio for Lupe Serrano, Felix Smith, and Basil Thompson, has lost its acridity. Agnes de Mille's *Rodeo* and Fokine's *Bluebeard* should both be retired—the former because it has become a bit passé; the latter has become badly distorted.

The company's treatment of the three traditional works — *Swan Lake*, *Les Sylphides* and *Giselle* — was tasteful, as was its treatment of the neo-traditional *Theme and Variations*. Credit for this taste and discipline must surely go to Fernand Nault, the ballet master. He, along with the dancers, was the hero of the season.

*(Over)*

*Most cherished names in fragrance—*
WHITE SHOULDERS
GREAT LADY • MOST PRECIOUS
*elegance—loveliness—persuasion*

RECITAL BALLETS
SIMPLIFIED CHOREOGRAPHY
An Enchanted Evening
Nutcracker — Coppelia
Les Sylphides
Catalog on Request
SMITH BENE SCHOOL OF CLASSICAL BALLET
Beatric Bene — 846 Flatbush Ave., B'lyn, N. Y.

*DANCEWEAR & FABRICS from*
TrepArt
THEATRICAL
2615 N. Third St., Milwaukee, Wis.
Write For Free Catalogue

**FREE — 1961 TROPHY CATALOG**
Our discount plan enables you to award beautiful engraved trophies to deserving students at a modest cost. Write today on your business stationery for details.
Ralph A. Tigniere & Son
P. O. Box 5002, Charlotte, N. C.

The World's Finest
CASTANETS
HAND CARVED OF SELECTED GRENADILLA
Concert Grade from $25.00
Professional Grade $15.00
MARCUS GLODELL
Write for Brochure
143 Institute Road, Worcester 2, Mass.

**LA RAY BOOT SHOP, INC.**
*"Everything for the Dancer"*
SHOES LEOTARDS ACCESSORIES
Agency for Freed's English Toe Shoes
*Write for Free Catalog "LR"*
107 West 46th St., New York 19

HEADQUARTERS FOR:
HATS - WIGS - FANS - CANES
PARASOLS — MAKE-UP - BALLOONS - HAWAIIAN ITEMS
NOVELTIES ETC.
Write for Catalogue P1961
GORDON NOVELTY CO., INC.
933 Broadway N. Y. 10, N. Y.

MARLOS BALLET RECORDS
Write for List
85-18 118 Street
Kew Gardens 15, N. Y.


**REVIEWS** *(Cont'd)*

**Juilliard Dance Ensemble**
**Juilliard Concert Hall**
**April 14-15, 1961**

José Limón is a brave man — with the same kind of bravery that little boys have when they join a watermelon eating contest. They plunge in heartily, letting the seeds fall where they may.

For the major work on this program, Mr. Limón was confronted with no less than thirty-six student dancers and a series of thirteen musical variations. The variations, on a theme by William Schuman, were by eight different composers (Hugh Aitken, William Bergsma, Jacob Druckman, Vittorio Giannini, Norman Lloyd, Vincent Persichetti, Robert Starer, and Hugo Weisgall).

Out of all this "watermelon," Mr. Limón created *Performance*. Subtitled "Over the footlights and back," it took place in the auditorium, on the orchestra rail, in the pit, down a trap door, up a rope . . . also on the stage

*Performance* suffered, inevitably, from choreographic padding and from a rather surprising lack of individuality among the dancers (with the notable exception of Koert Stuyf). But certain sections indicated a provocative new bent for Mr. Limón . . . a mood of Goya-like satirical irony.

In "Dance for Jumping into a Pit," the performers massed like pedestrians approaching intersections. Each time they reached a certain spot, somebody mysteriously disappeared down a hole. Finally only one couple was left. They hovered over the abyss, seemed to make a tacit decision, then strolled off.

"The Lovers" were four. To thoughtful-sounding music by William Bergsma, they took turns on a suspended rope, swinging, reaching, circling — two of them tenderly, two of them ostentatiously.

The subject of religious mockery, which has often haunted Mr. Limón, was the basis of "An Assassination," in which a papal figure was destroyed by a group of evil-looking men. The atmosphere of cringing fear suddenly turned to beauty and pathos as the dying figure tapped himself with a symbolic rose.

In "The Drunkards," Mr. Limón created a kinesthetically effective image of people swaying as on the deck of a rolling ship. One of them poked a pole into the pit, as though he were sounding the sea. With sheep-like vacuousness, the others slipped down the pole and out of sight.

*(Cont'd on page 54)*


KENN RECORDS
● Records
● Routines
● Sheet Music
KENN RECORDS: For the teacher who wants the unusual. Conceived and produced by KEN PHIFER, known by teachers everywhere for his clever ideas and routines for children's dancing — Send for Catalogue.
KENN RECORDS
155 Fieldcrest Drive, Pittsburgh 21, Pa.

KALMO TEXTILES, INC.
FABRICS • TRIMMINGS
RECITAL LEOTARDS
SKETCHES • PATTERNS
ACCESSORIES
KALMO TEXTILES, INC.
123 W. 44TH ST., NEW YORK 36, N. Y.
JUDSON 2-5185

JNOTATION
ROUTINES
Home Study Course
LETICIA JAY
10 E. 85 St., N.Y. 28 RH 4-7588

Spotlight
DANCEWEAR
177 High St. Columbus 15, Ohio

"TAP DANCING"
124 Illustrations — 120 Combinations
How to form hundreds more
118 Symbols for Notating all Foot movements & sounds (Tap or Ballet)
$3.00 *Complete Book* $3.00
*Send Check-Money Order to*
FAIRYLAND U.S.A. INC.
Box 785 Newark 1, N.J.

*Routines By*
BUSTER COOPER
CHOREO RECORDS
Recordings in
jazz barre
tap
jazz
modern
boogie
novelty
CHOREO RECORDS Box 4952, Dallas, Tex

*The well-trained formations of the Liberty Horses make them a very popular Ringling-Barnum & Bailey Circus act.*

# (CIRCUS LADY)

*Ex-Diaghilev dancer in a surprising locale*

*BY DAVID LEDDICK*

*PHOTOS BY HERB FLATOW*

*The former Eugenia Lipkowska*

The lights dim under the Big Top. A spotlight picks out a handsome couple in an open carriage rolling into the center ring.

The tall, dark gentleman swings down and gives his hand to the lovely blonde woman, whose hoop skirts swing about her as she steps into the ring. The lights go up, and one of Ringling Brothers-Barnum and Bailey's most popular acts begins—The Liberty Horses!

Almost all circus goers admire the stunning formations and handling of the Liberty Horses. Devoted circus fans know that the owners of the act are Mr. and Mrs. Charles Mroczkowski, who for many years have been traveling with the circus, and make their headquarters with it in Venice, Florida.

What virtually no one except close personal friends know is that the blonde woman dancing with the horses is not only Mrs. Mroczkowski, but also Eugenia Lipkowska. The same Eugenia Lipkowska who as a very young girl danced as a soloist with Diaghilev's Ballets Russes in its final season.

How did she bridge the gap from the glamorous world of European ballet in the 1920's to the flamboyance of circus in the Sixties? Here, in an informal interview, Mrs. Mroczkowski reminisces:

*Miss Lipkowska, how did you happen to join the Diaghilev company?*

E.L.: Oh, that is very complicated. It happened in Warsaw. I am Polish, you know, not Russian. I was dancing there at the Opera—one of the leading dancers, in fact.

Mr. Diaghilev came to town, and the press all get very excited. They say he is looking for dancers. Mr. Diaghilev say, "No, I am looking for old Russian books." I don't know if he was looking for books or not, but he came to the Opera and some of us made an audition for him.

*Had you had all your dance training at the Opera?*

E.L.: Yes, I study there from the time I am 6 years old. When I audition for Mr. Diaghilev I was out of the school just one year. Just 17 years old. How good my training was, I don't know, but I had already danced the lead in *Pan Twardowski* and did not want to leave the Opera. I audition for Diaghilev, and really I do not care if I make it or not. But he ask five of us to come to his company. Myself, a brother and sister, and another boy and girl.

*And did you decide right away?*

E.L.: Oh, no. I was a very good little business woman. First, I check with some dancers in Warsaw who worked for Diaghilev before. I find out how much money to ask, and I make it very specific. So many pounds in England, so many francs in France, so many lira in Italy.

Diaghilev was amazed. He said. "Don't you know, some people pay *me* to dance with my company!" So I think it is all off. Then in a few days, just when I am about to sign my contract with the Opera again, a telegram comes. Diaghilev had agreed to pay me what I want. I join the company in Paris. Oh, that first rehearsal. I was terrified. And all the girls were in pink tights. In Warsaw we only wore pink tights for performance.

They were rehearsing *La Chatte*. Markova and Lifar were dancing together. I remember thinking, "She is so perfect, I can never dance like that." Then I find out I am to understudy her in this same part. My heart sinks. Just then, Diaghilev step over to me. He says, "Now *you* do it."

Lifar was very nice, but he spoke no Polish. And I spoke no Russian. Besides I had not worked with a partner very much. I remember we do these finger turns. Into a fall! I fall all right—right on the floor.

I'm sitting there and Diaghilev steps up to me once more. He looks down and says, "How much money was that you wanted."

Oh, I cried. I cried and said in Polish, "I want to go home." It must have been a pitiful sight because right away Diaghilev says, "Don't worry, you've got two months to learn the part."

*Did you have any trouble getting used to dancing with the Diaghilev company?*

*(Over)*

STUART HODES
*Modern Dance Technique*
*ask for Folder A*
175 Lexington Ave., N.Y.C. LE 2-8977

DANCE FASHIONS, INC.
Teachers Write For Catalog
5911 West Lawrence Ave.
Chicago 30, Illinois

DANCE TEACHERS SEND FOR NEW CATALOG
STATLER RECORDS
FOR ALL YOUR DANCING
P.O. Box 189, RADIO CITY STATION, New York 19, N.Y.

EVA VARADY ROUTINES
Mean PROGRESS leading to SUCCESS
BALLET • TOE • CHARACTER
ACROBATIC • TAP • MODERN
MUSICAL COMEDY • NOVELTY
*Teachers write for List*
330 E. 83rd Street, New York 28, N. Y.

*dance supplies*
• SHOES
• LEOTARDS
• TIGHTS
• TAPS
• DANCE RECORDS
WRITE FOR CATALOG
Herbet THEATRICAL SHOES
1674 BROADWAY NEW YORK 19, N.Y.

Ben & Sally
Write for FREE CATALOG Dept:D
619 West 54th Street New York 19, N. Y.

Send $1.00 for our new
DIRECTORY OF DANCE IN COLLEGES
Dance Magazine,
231 W. 58 St., NY 19, NY

**CIRCUS LADY** *(Cont'd)*

E.L.: Hardest was dancing to counts. In Warsaw we learn the steps to the music. It's very melodic, you don't need to count. With Stravinsky music, that is another thing. Count, count, count. I learn, but it is not easy.

It is not so bad, though, because Diaghilev always paid full salary during rehearsals. *Nobody* did that in those days—and not many places you get that today.

I make my debut in *La Chatte*. It was at Nottingham, England. My name was "Lipkowskaya" now. More Russian.

I was scared. I was scared I'd fall down! We danced on black oilcloth in *La Chatte*. Friends say, "Get rubber on your slippers." I keep forgetting!

I get rubber on my slippers the day of my debut. Oh, I am scared I cannot do it. Before the curtain goes up I stand in the wings and I whisper, "I cannot do it. I cannot do it." George Balanchine come and stand behind me. He does not comfort me, he just stands. When my cue comes, he pushes! Maybe not so graceful, but I am on!

I dance in *Le Bal* that season, too. It was very, what we called 'futuristic." All the movement very sharp, very pointed. I danced a tarantella with Lifar in that.

*What was the itinerary of the company at that time?*

E.L.: We were in England first. That's where I dance in *La Chatte*. From there, we went to Monte Carlo for a four-month season. We alternate with the Opera and with other entertainments. I remember one night a Russian baritone appeared and sang excerpts from *Boris Godunov*. All the Russians in the company, they cry and cry.

We end the season that year in Vichy. Chaliapin was singing there at the same time. He sent gifts to the whole ballet. Chocolates to the girls; cigars to the boys. I guess he wanted to make the girls fat and the boys out of breath!

And a very exciting thing happen to me in Paris. A very big party is given for the company by Madame Chanel, the famous designer. She had a real palace with a park all around it. At the party, I am introduced to Mathilde Kschessinka, the most famous of *all* the Russian ballerinas. And she speaks to me in Polish! She is Polish, too, and I guess she knew I was longing to speak in my own tongue. She was so beautiful, and so very, very small.

What a party that was! For entertainment, the whole floor show from the Moulin Rouge in Paris. And there I was, in a dress I had to borrow from Danilova.

*(Cont'd on page 63)*

WHOLESALE
DANCE SUPPLIES
Teachers: Write for our catalog & whlse. prices
Style Queen, inc.
1536 West 7th Street
Los Angeles 17, Calif.

HINOTE
SHOES & ACCESSORIES
509 N. GRAND-TRAVERSE
BOX 148 FLINT, MICHIGAN

EDNA LUCILE BAUM
offers
USABLE DANCE NOTES for TEACHERS: Dances—Technique—Ballet Variations
Send for Catalog To:
660 North Dearborn Street, Chicago 10

KATE SHEA
Fabrics & Accessories for dance schools.
Everything for your costume needs.
*Send for price list*
112 West 44 St., NYC JU 2-1734

FOR YOUR DANCING NEEDS
Circle ⊕ Fabrics
141 WEST 47TH STREET
NEW YORK 36, N. Y.
Circle 7-2260 CATALOGUE SENT FREE TO SCHOOLS

H.W. SHAW
Your Headquarters for Dance Gifts & Prizes
Bogen Record Players
All Ballroom Brand Records
36 pg. FREE CATALOG
112 W. 44th St., New York 36, N.Y. Circle 5-6912

Send For Free Illustrated Circular
ACROBATIC Supplies
BOOKS, BELTS, Mats, Routines, Etc.
JAMES A. ROZANAS
10412 S. St. Louis Ave., Chicago 43, Ill.

Star Costumers
145 West 45th Street
New York 36, N. Y.
*Creative Dance Costuming for Children*
Write for Information

THE COMPLETE THEATRICAL DEPT. STORE
"ALWAYS AT YOUR SERVICE"
WOLFF-FORDING CO.
DIVISION OF GENERAL TEXTILE CO.
46 STUART ST., BOSTON
HA 6-6240

# Looking at Television

*WITH ANN BARZEL*

Buzz Miller, the jazziest lad on the dance horizon, was commissioned to choreograph a television ballet for the National Council of Churches of Christ. Now if they had asked me about this choice I might have lifted an eyebrow or shrugged a shoulder, which just goes to show how wise they were not to ask me, for the ballet, aired on CBS's Look Up and Live on May 7, was thoroughly suitable — lively, sweet, and with the charm of unaffected simplicity.

Titled *Postures,* it was a sermon on love, an illustration of how a new experience brings understanding to a growing boy. The ballet was about an adolescent who was resentful of his parents' devotion to one another until a girl enters his life. Falling in love makes him understand his mother and father. They accept the girl joyfully, and all dance happily in an atmosphere of harmony.

Perhaps it was all a bit too pat. But a simple point was being made, and a core or reality was there.

The choreographic problem was one of taste, and this Miller met. Love was neither prissy nor passionate. It was gentle. Miller used a rather simple ballet vocabulary for most of the work, and used it adroitly, so that the piece moved along interestingly. The influence of Tudor was evident in the means of achieving expressiveness between characters. The choreographer's wide theatrical experience was not useless. The boy and his friends horse-played and frolicked in the lively style of musical comedy dance. His frustration was shown in groveling on the floor in the manner of modern dance. The love duets were balletic.

A cast of good dancers made it a pleasant show. They were Margery Beddow, Todd Butler, Fred Herko, Reby Howells, Steve Paxton and Bob Powell. The original and eminently danceable score was composed by Glenn Paxton.

Anna Sokolow was choreographer for the production of *The Dybbuk* seen in Chicago this month as a Play of the Week. The dance background of star Carol Lawrence made her unusually receptive to, and effective in, the movement patterns designed for the possessed girl, which were reminiscent of Giselle's mad scene. Miss Lawrence avoided excessive frenzy. One moment was discordant: the heels sharply clicking as she whirled sounded so like tap dancing that the mood was shattered.

As the season waned I noted Tom Hansen and Jack Regas had taken over the choreographic chores on the Dinah Shore Show. On occasion the assistant was Leona Irwin. Personable Miss Irwin also danced. Hansen and Miss Irwin were responsible for the peppy numbers pranced behind duo-pianists Ferrante and Tetcher on April 16. Regas made the young-love-in-a-big-park dance that Marc Wilder and Miss Irwin did on the April 30 "Like-Young" show. They danced like-young, and a pair of children were a flashback to the days when they were like-younger.

Tony Charmoli, known mostly for choreography these past years, added a dance role to his credits on the Bell Telephone's April 14 show. He danced directions to Ruth and Jane Earl, the pretty twins from Iowa whose act could rest on good dancing even if not souped up with the fascinating gimmick of carbon-copy identities.

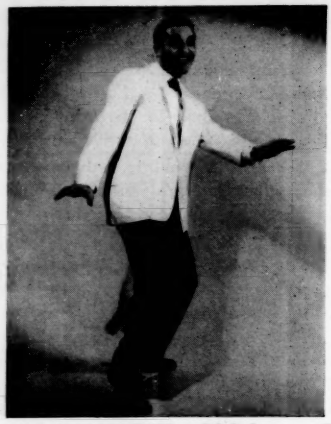
This same Bell Telephone show, dedicated to young talent, displayed a top pair of ballet's youngest — Edward Villella and Patricia McBride in the *Bluebird Pas de Deux,* a showpiece that, by their standards, is hardly demanding. Villella soared to the top of his profession in so short a time, and has shown such enormous development in personal artistry, that we forget he is literally a youngster. Miss McBride has a self-assurance beyond her teen years. *Bluebird* was technically easy sailing. However, the adagio, which depends most on the girl's style, was blandly unstylish. But both solo variations and the coda sparkled.

Bell Telephone's final show of the season, on April 28, was a program of reprises, and it was interesting to see what dances the TV brass considered fit to repeat. Obviously the popularity of the Offenbach score had something to do with the choice of Ballet Russe de Monte Carlo's *Gaité Parisienne,* but the waltz danced by Nina Novak and George Zoritch was beautifully danced and worth the second look. Massine's Cancan is still the best on view, and the performance by the company's excellent girls is far above the quality of

*(Cont'd on page 29)*

***Dance team Brascia & Tybee, frequently seen on TV, open a 4-week engagement June 7 with Frank Sinatra at the Sands Hotel, Las Vegas, then go to Europe for an Aug. 11 command performance for Prince Rainier and Princess Grace in Monte Carlo.***

Maurice Seymour



# STEPPING TONES RECORDS & AL GILBERT

will see you at the following events:

Oklahoma D.M., Oklahoma City — June 13-15
Midwest Dance Assn., Wichita, Kans. — June 25-30
Al Gilbert Festival, Los Angeles — July 1, 2, 3
Dance Educators of Amer., N.Y.C. — July 23-28
Chicago Nat. Assn. of D.M., Chicago—Normal School—Aug. 9-10
Convention—Aug. 13-17
Dance Educators of Amer., Seattle—Aug. 27-29
Dance Teachers Club of Boston, Boston — Aug. 30, 31

*Exciting New Releases and Usable Choreography and Techniques*

STEPPING TONES RECORDS, P. O. Box 64334 Los Angeles, 64, Calif.



# BAUM'S HAS EVERYTHING!

...exciting, all new **DANCE RECITAL COSTUMES** featuring highest quality fabrics and workmanship—shown to you in full living color in our new 1961 catalog. Dazzling **COSTUME FABRICS, TRIMMINGS** and **NOVELTIES** for that "extra special" recital... **DANCE SHOES, LEOTARDS** and **ACCESSORIES** . . . **QUALITY** at **LOW PRICES,** sent to you in record time by **BAUM'S** "one-stop" service. **TRY US, NOW!**

SINCE 1887
BAUM'S
INCORPORATED
106-112 S. 11th St.
PHILA. 7, PA.

*Distributors of*
*CAPEZIO-DeLUCO*
*DANSKIN PRODUCTS*

106-112 S. 11TH ST., PHILADELPHIA 7, PENNA.


## ON THE COLLEGE SCENE

***NEWCOMERS:** The Ballet Workshop of Calif. Western Univ., San Diego, presented Lew Christensen's "Filling Station" in its performing debut this Feb. Richard Carter (center, with Jim Tucker and Jon Blake) and wife Nancy Johnson, both ex-leading dancers with the San Francisco Ballet, recently established a ballet major at the University.*

Jack Mitchell

***"THE LOTTERY,"** a dance-drama adaptation of Shirley Jackson's short story, was produced early this year by Hofstra College, Hempstead, N. Y. The 30-minute work was choreographed by Jeanne Nuchtern, to Bartok music. Above: foreground, Patricia Dorffman, Diane Lorie; center, Barbara Lasky; background, Naomi Salz.*

•

***CORRECTION:** In our January issue, Walter Sorell wrote an article entitled "Heinrich Heine's Unproduced Faust Ballet." But back in March, 1956, it was produced as a joint effort of the German, Music, and Dance Depts. of the Univ. of Texas, Austin, for the Centennial Celebration of Heine (1797-1856). The dance-drama was directed by Shirlee Dodge, with "choreography by The Cast."*

**TV** *(Cont'd from page 27)*

commercial show ensembles. On the same show, another viewing of Marge and Gower Champion's nursery rhyme suite confirms the opinion that it is one of the best works of the talented Champ, and should go into the repertoire of a company.

Gwen Verdon's great talent shines in anything she does, and it shone and shone in the Jane Powell "special" of April 28 —especially in the "Pay Day" western ballet with Roy Fitzell. Choreography by Tony Charmoli.

Marc Breaux and Deedee Wood (who together did the choreography for Broadway's *Do Re Mi*) were responsible for the dancing on the April 20 Pat Boone special. I have no stomach for teenage idols, but stuck around long enough to be amused by the baseball number in which Fabian was surrounded by six cute girls. The number did not depend on the ability of the performers, but was effective because it had good choreography, was well rehearsed.

The television ritual which demands that a star be surrounded by adorers of the opposite sex had Anita Louise introduced with a squadron of boys to whom she bid "Hey, Look Me Over" on the Dean Martin special of April 25.

Brascia and Tybee have been seen a number of times this year, and that is all right with me. On the Sullivan show of April 23 they did again a jazz-styled number — the same slinking steps and the same sharp ones. And that is all right with me too. It is pleasant to watch two such expert dancers. The only trouble with their numbers is that they are pleasant while you are watching, but an hour later you can't remember a thing except that they moved well. On the same show Sullivan presented Maricel, an enchanting little Spanish girl who sang a bit and danced a bit in Flamenco manner.

The trio of acrobatic Elkins Sisters on Sullivan's show of April 30 were most interesting when they did tricks, such as simple walkovers, with perfect unanimity. It reminded me of Bernice and Emily, an act trained and presented by Merrie Abbott in *George White's Scandals* many years ago. Their perfectly synchronized acrobatics were spun out to real dance of definite artistry. TV seems to be an excellent field for acrobatics, but acrobatic dancing on a level that is honestly artistic is completely neglected.

The most interesting prospect for TV dance this summer is on the Leonard Sillman-produced New Faces, scheduled for Wednesday night. *END*

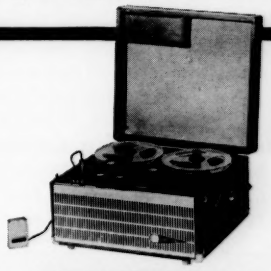
From Bach to Rock

Taped to Your Measure

Califone tape recorders are designed to serve the many and varying demands of the dancing profession. High fidelity music for an entire recital may be pre-recorded and edited, utilizing short excerpts from longer compositions or repeating any specific musical sequence as often as required. Favorite out-of-print records may be taped and re-played without fear of record breakage or fidelity loss. **WRITE NOW** for complete catalog of Califone professional tape recorders, phonographs and sound systems.

**LEXICON TAPE RECORDER (71-T)**

Distortionless amplification, rugged durability, easy operation. Continuous duty synchronous motor, takes up to 7" reels at 3¾ or 7½ IPS. Detachable 12" speaker for powerful P.A. system. Protection against spilling, tearing or erasing tape. High impedance microphone incl. Dance Studio net: $279.50



**COMET TAPE RECORDER (70-T)**

Excellent performance at minimum cost. Records up to 7" reels at 3¾ or 7½ IPS. Heavy duty tape deck cannot break or spill tape. Chrome kick-proof speaker grill. Compact case closes with 7" reels in position. Automatic shut-off when lid is closed. Microphone included. Dance Studio net: $199.50

Rheem califone CORPORATION

5922 Bowcroft Street, Los Angeles 16, Calif., Dept. D-6

*FOREMOST MANUFACTURER OF SELECTIVE AUDIO-VISUAL PRODUCTS FOR EDUCATION*

RECITAL SPECIAL

**Plastic "Teena" Ballerina Figure**

7" x 4" x ¾" white and gold

**Wonderful Recital Gift only $15.00 per 100**

**Every Child Should Receive One**

Add 35c for mailing and handling. In N.Y.C. add 3% Sales Tax
Write on school stationery for catalogue for gifts and awards suggestions

**COLORARTEX INC., 729 Church Ave., Brooklyn 18**

*Facing a battery of lights being used by Russian photographers from "Pravda," Lydia Joel, Dance Magazine Editor-in-Chief, welcomes notables of government, dance, theatre and music to the presentation. Event was April 28 at the New York Athletic Club.*

# DANCE MAGAZINE'S AWARDS PRESENTATION

## *Dance Builds Friendship Among Nations*

*Key speaker Philip H. Coombs, Asst. Secretary of State for Educational and Cultural Affairs, flew from Washington for the occasion. His remarks included the statement: "Our greatest tool for a peaceful world, in the long run, is a free market, a common market, of all our intellectual and cultural products. The time has come, I think, to recognize that what is more important than material goods is people, and the highest expressions of people."*

### *A Report On A Dramatic Hour*

**Lydia Joel:**

. . . Since the end of World War II, with communication between nations again possible, a staggering amount of dance companies have visited the United States. They have come from Africa, Bali, Canada, Ceylon, Denmark, England, Finland, France, Germany, India, Israel, Japan, the Philippines, Poland, Russia (not one, but four companies), Spain, and Yugoslavia. Such an incredible amount of dance activity is not by chance. It happens because dance, with its glories of movement, of music, of costumes, and with its range of subject material, can say better and more deeply what there is to say about a country than can any other art form.

It is obviously also, not by chance that the visits of every one of these many companies has been made possible by the practical and moral support of their own governments. The United States made *its* first very bold and historic moves in sending representatives of the performing arts abroad under the Eisenhower administration. Since 1954, we have been sending our performing artists around the world. Among these have been nineteen dance attractions, companies or soloists. Some of them have been sent several times. Through the cooperation of ANTA and the State Department, this project, titled The President's Special International Program for Cultural Presentations — although, by comparison with other countries, it has very limited financial resources — has been an enormous success.

We have with us today many, many celebrities, including the gentleman who was the very first of all the ANTA-State Department artists to be sent abroad—José Limón, who has just come back from another government-sponsored tour of South America. Lucia Chase's company has gone several times. Last year it was chosen as the very first American company to go to Russia. Jerry Robbins, when he went abroad with Ballets: U.S.A. in '58, rocked and stirred the European artistic set-up so seriously that they are still feeling it. The visit of Martha Graham and her company to the Far East, that of Rod Alexander and his troupe and the San Francisco Ballet to the Middle East—all of these have enhanced the concept of the United States in the minds of other peoples . . .

On the dais is a busy and distinguished gentleman who has done us the great honor of coming up from Washington for our Awards presentation. Formerly the Director of Research of the Ford Foundation's Fund for Advancement of Education, and Program Director of its Education Division, he is today in the highest cultural government position in Washington.

*Noticeably moved by the significance of the Award, Igor Moiseyev said: "I think it is symbolic that on the very day an air raid alert took place in New York, I took part in a very human and memorable meeting which stresses the importance of art and gives recognition to it. Today that means, to me at least, that the voice of the arts is stronger than the voice of weapons." In foreground is impresario Sol Hurok, whom Moiseyev praised highly for his achievement in international exchange.*

Through his newly-created office all international artistic and cultural exchange projects are and will be channeled. I take great pride and pleasure in introducing to you the United States Assistant Secretary of State for Educational and Cultural Affairs, Mr. Philip Coombs.

**Philip Coombs:**

Miss Joel, distinguished guests, and friends, this is my maiden appearance in New York since assuming this new office, and I hope you'll bear with me as I try my wings. I can assure you this will not be a Gettysburg Address. Mr. Lincoln had more time on that slow train to prepare his remarks. The planes from Washington fly much too fast, I find, to settle one's thoughts and organize them.

I think in fairness to you I should promptly disqualify myself for any expertise in your field. If there were an intelligence test given for knowledge of the dance —and particularly if there were a performance test — for the holder of my office, someone else would have to hold it. My only qualification in the field of dance— my high point in this honored profession —occurred at the age of 12, when, as a member of Troop 3 of the Boy Scouts of

*(over)*

*PHOTOS BY JACK MITCHELL*

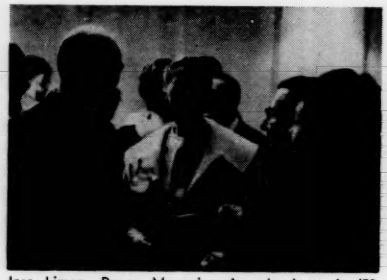
*Effect of cultural missions of "free enterprise" dancers, who have performed overseas without government support, was not neglected. Here, Merce Cunningham expresses appreciation.*

*Dance Magazine Publisher Rudolf Orthwine, who read citations, seen here presenting Award to Maria Tallchief. At r. is Jean Gordon, Associate Publisher, who, with Mr. Orthwine, hosted the reception.*

Ballet Russe star George Zoritch (3rd from l.) with Moiseyev dancers Igor Filatov, Tamara Golovanova and Lev Golovanov.

Modern dancer Eve Gentry and husband, Bruce Gentry; "Camelot" choreographer Hanya Holm; Jacob's Pillow dir. Ted Shawn; dance historian Lillian Moore.

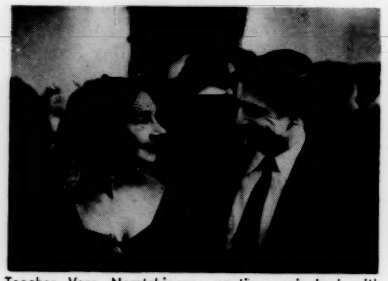
Show business reunion: dance comedian Paul Hartman spirits Phyllis Rodriguez away from her partner, Edwin Sims.



Jose Limon, Dance Magazine Award winner in '58; Theodora Wiesner, B'klyn Coll. Dance Dept.; UN official Dimitri Varley; Bessie Schonberg (Mrs. Varley), Sarah-Lawrence Coll. Dance Dept.

Agnes de Mille, Award winner in '57; Antonio Truyol of Teatro Colon Ballet, Buenos Aires; Hernan Baldrich of Nat'l Ballet of Chile.

Zachary Solov and Robert Jeffrey, both dirs. of touring ballet groups; John Cage, musical dir. of Cunningham co.



Teacher Vera Nemtchinova, onetime principal with Diaghilev co., chats with NYC Ballet's Edward Villella.

TV choreographer James Starbuck; Sieglinde and Dean Crane. Crane is currently featured in B'way's "Carnival."

Modern dancer Erick Hawkins; dance journalist Arthur Todd; Linda Hodes of Martha Graham co.; Stuart Hodes of "Do Re Mi."

**AWARDS PRESENTATIONS** *(Cont'd)*

Holyoke, Massachusetts, I became a member of a special team which toured western Massachusetts—Miss Tallchief—doing Indian dances. I used to arrive home from out in small towns, around midnight, covered with copper-colored dye from the hips up, and roughly from there down. I became quite adept at Indian dance, but I became more fascinated with the tom-tom and thereafter became a drummer. That's why I didn't become a dancer — that and a few other reasons.

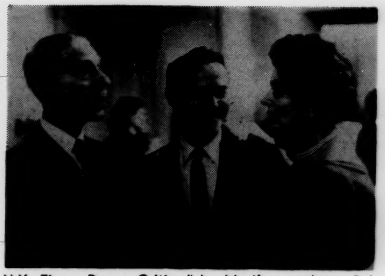
But even as an amateur spectator, I think that I, along with many others, can nonetheless appreciate the importance and the unique character of the dance, not only now but all through history. With its beauty, and above all its power — its power to express the character and the dynamic of a society — its power to leap over cultural and linguistic barriers—its power to carry a message from one people to another. There are many examples. Some we have lived through in our lifetime only recently . . .

However this is really an old story. It goes back many centuries, when dancers went from one domain to another bringing messages and impact from one culture to another. Early in our century a good example was Isadora Duncan, who among other places went to Russia, and left an impact there. There's an interesting story that I only recently learned of concerning an early impact of a foreign dancer upon the United States — so powerful an impact she actually halted the business of the federal government. In the 1840's Fanny Elssler, the Viennese ballerina, came to Washington, was received and honored by President Martin Van Buren. And while she was in Washington, giving evening performances, Congress couldn't meet in the evenings because they couldn't get a quorum — too many of them wanted to watch Fanny Elssler.

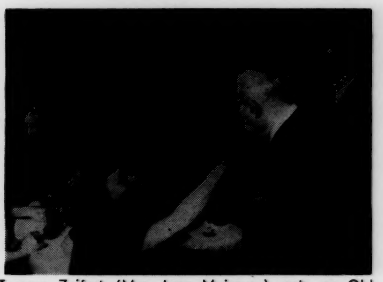
Now what does all this have to do with international relations and the business of the Department of State? It seems to me the time has certainly come for all of us —not only in the United States, but in all other countries as well — to stand on our toes and look over the head, over the top, of the daily menu of crises—crises which no doubt will be with us for some time to come, but which, if we have the vision to look ahead, may some day diminish and disappear.

And as we look beyond today's crises to determine what foundations we can build —build for an enduring peace — it seems to me we find great relevance in the dance

Musical comedy-TV dancer Kelly Brown with Amer. Ballet Theatre dir. Lucia Chase.



N.Y. Times Dance Critic John Martin; producer Bob Russell; Jean Gordon, Assoc. Publisher of Dance Magazine.



V. Sladon

Tamara Zeifert (Mrs. Igor Moiseyev) gets an Old World greeting from S. Hurok.

Left: Choreographer Donald Saddler; Dr. Frank H. Paine and Dr. Rachael Yocom of H.S. of Performing Arts. Right: Maria Tallchief gets special greeting from husband Henry C. Paschen, Jr.

Jazz dancer-choreographers Don Sky and Eugene Louis ("Luigi"); Trinidad dancer-singer Geoffrey Holder. In background, lighting ace Tom Skelton.

Dance Magazine Ed. Lydia Joel with winners Merce Cunningham and Igor Moiseyev.

Rose Selva of Selva & Sons; NYC Ballet's William Weslow; Doris Luhrs of Ballet Russe administrative staff.

Dancer-choreographer Frederic Franklin; Zoya Leporska, dance capt. of "Sound of Music"; choreographer Harding Dorn.

Teacher Bonnie Bird; Nelle Fisher, head of "Littlest Circus" co.; modern dancer Midi Garth.

and in other forms of art and intellectual activity that can be our greatest building blocks for the future.

We hear a great deal about economic cooperation as a basis for peace, and surely this is important. We hear about breaking down trade barriers—about free trade across national lines — and common markets as a basis for building peace. These are important. But I suggest that our greatest tool for a peaceful world, in the long run, is a free market, a common market, of all our intellectual and cultural products. The time has come, I think, to recognize that what is more important than material goods and things is *people*, and *the highest expressions* of people.

In our economic development programs, we are turning to a much greater emphasis on the development of human beings and their unlimited capabilities—through education, primarily. And similarly, at a more advanced level, we are turning to a greater emphasis on exchange of the intellectual products and the cultural products of all our societies. So that we in the educational and cultural part of the State Department —who, thank goodness both for us and for the national interest, are not responsible for grappling with these daily political crises — we feel that *we* occupy the primary new frontier in the field of foreign relations.

It is an exciting frontier, a creative one, and a peaceful one. We intend, with all our ability, such as it is, to press forward this new frontier, to learn from the rich experience accumulated in the last decade in the field of educational and cultural exchanges, to put that experience to work on a larger and more creative and imaginative scale.

But the government, in our society, cannot do the main part of this job. It can guide, it can lead, it can stimulate, it can finance. But the principal part of this frontier must be pressed ahead by individuals of talent, and organizations that can mobilize and direct creative people. We intend to give the most imaginative leadership and support we can to this frontier. But it is a frontier above any other that must be occupied by individuals all through our country. Here is the place where any American citizen can play a positive and creative role in improving our foreign relations with other countries.

It has been a great pleasure for me to come here on this important occasion. I feel humble in the presence of all the unique talent assembled here, and I am honored by the opportunity. I wish you all

*(over)*

**AWARDS PRESENTATION** *(Cont'd)*

well in pressing ahead with us on this new frontier, whatever country you're from . . .

**Lydia Joel:**

Thank you, Mr. Coombs, for a major and remarkable official speech . . . Today we pay homage to three artists who are extraordinary, and have the genius, the talent, the discipline to win many awards. But what we are honoring them for today is the fact that through their art they have become cultural ambassadors for their countries.

Merce Cunningham, for instance, in Berlin last year at the Berlin Festival, apparently hypnotized his audiences. Dance Magazine's correspondent reported that he had never heard such quiet in the Berlin Opera House. From Italy, however, we heard that in Venice, at the very rococo Teatro La Fenice, which has a many-tiered horseshoe auditorium, like our Metropolitan Opera House, he created an enormous *scandale*. Those in the boxes at upper stage left disagreed with people in the opposite boxes, and right across the heads of the performers there were loud and angry insults from and to whoever was applauding or booing. Merce has suffered this, and I dare say a lot more, to become what he has become.

Maria Tallchief has appeared with our three major ballet companies — in Ballet Theatre and then Ballet Russe de Monte Carlo as a beginner, developing; in New York City Ballet for many years as its leading performer; and last year with Ballet Theatre again as prima ballerina of the first company to be sent to Russia. There is one little story that illustrates her major quality very beautifully. I don't know if it's true, but if it isn't it should be. It goes this way. After class, Maria was met by some friends, who asked her to join them for coffee. "Can't," she said, "I'm very sorry, but I must go practice my mannerisms." (laughter) It is a funny story, of course, only because Maria doesn't have mannerisms. And to have simplicity—the grandeur of true aristocratic simplicity — is a very special quality that we are delighted for Russia to have seen.

About Mr. Moiseyev, who was brought to the U. S. by that intrepid adventurer in international relations, Sol Hurok, my immediate thought is what happened to me on opening night at the Met in April of '58 when his company made its very first appearance here. As you may remember, we had seen no Russian companies for many, many years. The so-called Iron Curtain had even made information very hard to get. We had heard about the company, we had looked at pictures. But we didn't really know what we were going to see. When the curtain opened that night, before that very gala audience, the very first thing that we saw was a simple line of young ladies coming on stage in red leather boots and extending their toes — their knees were bent — extending their toes in the most brisk and zestful fashion imaginable. At that very moment I was caught, and I stayed that way through the performance. At the end of the performance there were such carryings-on as I had never seen in many years of dance-performance going. There was screaming, yelling, and stamping, and that was only the beginning. The enthusiasm was for the performance, the enthusiasm was for the Russians. But when the dancers on the stage raised their hands and waved at the audience, I began to cry. I know there were many other people in the audience that night who were crying. Because what had happened was something enormously human — precisely the thing that Mr. Coombs was talking about. We felt that we had met these people, so long estranged from us, and that we cared about them as people. Suddenly Russia seemed very different . . .

For a brief, and sharp, critic's-eye view of each of these performers, I give you Dance Magazine's critic, Doris Hering.

**Doris Hering:**

. . . I think that the important thing about dance is the moment when it presents what can be called the illusion of ease. And by a wonderful coincidence the three people who are here on the dais today are supreme examples, in different ways, of that illusion of ease. Think for a moment of *Partisans*, the wonderful work of the Moiseyev Company. Think of that handsome company of men coming out on stage — heaven knows how they do it, how much plié they hold, where they hold the weight, and so forth, but they sort of skate onto the stage, and they present an illusion of ease.

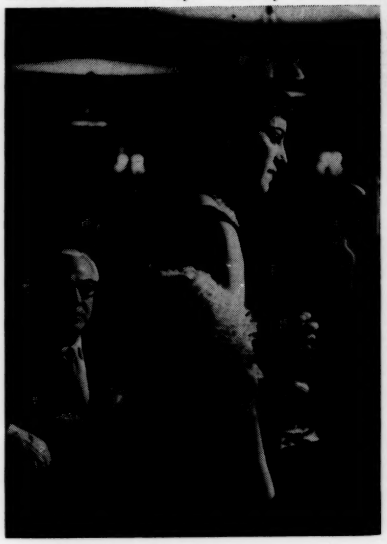
Think of Maria Tallchief in *The Firebird*. Think of the *déboulés* in the second part of the ballet. Suddenly she appears and suddenly she's around the stage, and suddenly she's gone — and how did she do it and where did she go? It was an illusion of ease.

And I remember twenty years ago — hmmm, twenty years ago! I was watching *Letter to the World*, Martha Graham's wonderful work. Martha was sitting on an inverted bench. Her legs were up, and she had a funny pair of pantaloons on, and she was kind of giddy as only Martha can be. And Jean Erdman, in a very sweet voice, said, "Dear March, come in, how glad I am to see you — did you meet April on the way?" And somebody absolutely incredible came in. Well he didn't come in, he flew in. He had a green suit on, and he was a sort of grasshopper, and a sort of man, and a sort of lover, and a sort of eternal something-or-other, and it was Merce Cunningham. He was presenting the illusion of ease.

Well, he stayed with Martha Graham, and he presented many other marvelous illusions. The Brother in the Bronte ballet, *Deaths and Entrances;* the marvelous Revivalist in *Appalachian Spring* — each one an image, each one special, each one very intense and yet not intense. And he broke away.

There was a dance called *Root of an Unfocus*. It was back in 1944. And it was a little bit like watching somebody take his fist and go whammy right through a mirror, and all the cracks went around the hand. And since that time, in a strange and wonderful way, he has been exploring all

***Program included Dance Magazine's Doris Hering giving a "critic's eye view" of the award-winning qualities of each of dance artists honored. Left: Rudolf Orthwine.***



***Good wishes from Government to Dance: Merce Cunningham, Maria Tallchief and Igor Moiseyev receive congratulations from the U.S. State Department's Philip H. Coombs, at right.***

the cracks, all the fissures, all the stars, all the strange things that happen when you put your fist through a mirror.

On the way he has acquired a company —a very handsome company. And this too is unusual, because in the modern dance field it's devilishly hard to hold on to a company. You have to have a big faith, you have to have a big idea . . .

And, as time has gone on, Merce has inspired composers — John Cage notable among them. Some of Merce's ideas are pretty mad. He has this whole thing about choreography by chance. And you can fight with him, but when you see it on stage it works . . . I questioned Merce about it, and he said: "You know, the seasons are orderly — there are four seasons — but if you really look at spring, you'll find days that are like winter and days like summer and days like fall. So is there really an order?'" . . .

To paraphrase Emily Dickinson, may I say, "Dear Merce, come in, how glad we are to see you."

Mr. Orthwine will make the presentation of the Award, and read the citation.

**Rudolf Orthwine:**

*To Merce Cunningham: Dance innovator . . . your visual concept and performing language have influenced a generation of choreographers, and have given European audiences a stimulating image of contemporary American dance.* I am happy to present to you the Dance Magazine Award.

**Merce Cunningham:**

Thank you. It is a great privilege to be here, a great honor. I feel that what Miss Hering said about me and ease totally disappears when I come to speak . . . As for what was said about my shocking the European audience, I have only one thing to say about that. I think when Miss Carolyn Brown and Mr. John Cage and Mr. David Tudor and I gave our program in the Fenice theatre in Venice — *we* were shocked. It's true we had met mixed reactions to our work in the United States. But when you meet it in a foreign language, and it's audible! . . .

Thank you very much. It's a great privilege and an honor to be here.

**Doris Hering:**

The thought that comes to mind about Maria Tallchief is a rather silly one. But I remember one night a year ago, I was at the New York City Ballet, and she was no

*(Cont'd on page 59)*

*The author of Bill H.R. 4172, to establish a Federal Advisory Council of the Arts, discusses the pros and cons*

# DOES GOVERNMENT ASSISTANCE

*BY CONGRESSMAN FRANK THOMPSON, JR.*
*House of Representatives (New Jersey, Democrat)*

The 87th Congress has before it a wide variety of proposals relating to government aid for the arts. The basic question which always arises in connection with such proposals is whether government assistance necessarily implies government control or censorship. I would like to discuss this question in a general way, and then deal more specifically with the legislative measure that has the best chance of passage this year, the bill to create a Federal Advisory Council on the Arts.

The arguments against federal assistance for the arts are not to be lightly dismissed. It should be obvious to anyone living in the middle of the twentieth century that governments can and have used art for political purposes, and that the results of such manipulations have not always worked out reassuringly. However, we can have confidence that the American Federal Government is not likely to engage in any degrading of artists and artistic taste. But no government—and in some ways, least of all a democratic government like ours—is immune from pressures to use whatever aid it might provide in a calculated and purposeful manner. It can be argued, moreover, that it is not likely that government funds would be used for genuinely creative work in the arts, and almost certainly not for art which was critical of the established order of things. Whether this is good or bad for art and artists, it does not promote freedom—the very source of artistic creativity and excitement.

Beyond this is the related fear that whatever government sponsors in the arts will inevitably be mediocre in conception and performance. Someone or some group of persons will finally have to determine where the Federal funds will be invested. Once a particular clique or school of thought captures this allocating mechanism, a dull sameness and standardization will poison the American artistic scene. Diversity and competition will be lost because the diverse and competitive sources of support for the arts will tend to coalesce around the official position. Intentionally or unintentionally, the road followed will be similar to the experience in Red China after Mao Tse-tung urged that new ideas flow through the land in the abortive "Let 100 Flowers Bloom" campaign.

As a proponent of selective Federal aid for the arts, I am alive to these considerations, but believe that they do not represent a necessary pattern of events. In the first place, these criticisms are by and large directed at straw men. Nobody is proposing the establishment of a Ministry of the Arts in this country. The proposals before Congress do not provide for the kind of all-encompassing Federal aid implicit in these criticisms. The freedom of the artist and of the artistic community is not endangered one iota by the measures before Congress. Basically, all that is being proposed is that the Federal Government give a kind of official sanction to the arts as an important segment of national life, and provide occasional and selective support for certain kinds of projects. Far from creating an artistic monolith, these proposals would simply add another dimension to the artistic scene. There is little likelihood in a lively and sensitive democracy like ours that a new orthodoxy in the arts could be established by the government; any such effort would be quickly crushed by an outraged public.

The proposal to establish a Federal Advisory Council on the Arts is the single measure most worthy of comment, not only because it has the best chance of passage, but also because it represents quite well the kind of legislation that is being proposed for the arts. In 1955, President Eisenhower, in his State of the Union address, said: "The Federal Government should do more to give official recognition

# MEAN GOVERNMENT CONTROL?

to the importance of the arts and other cultural activities. I shall recommend the establishment of a Federal Advisory Commission on the Arts . . . to advise the Federal Government on ways to encourage artistic endeavor and appreciation." In its current form, H. R. 4172, the Council would be set up within the Department of Health, Education and Welfare "to assist in the growth and development of the fine arts" in the United States. The Council would be composed of twenty-one private citizens, appointed by the president with the consent of the Senate, who would be representative of all the major fields of art. The core of the proposed directive to the Council is that it shall "(1) recommend ways to maintain and increase the cultural resources of the United States, (2) propose methods to eneourage private initiative in the arts, (3) cooperate with local, state and Federal departments and agencies to foster artistic and cultural edeavors and the use of the arts both nationally and internationally in the best interests of the country, and (4) strive to stimulate greater appreciation of the arts by our citizens." The Council would be empowered to make studies of these matters, and Congress would be authorized to appropriate "such sums as may be necessary" for carrying out the act.

It should be quite clear from this resumé of the bill's contents that it is not intended as an opening wedge for a massive Federal involvement in the arts. It is a modest proposal for some inoffensive and discreet inquiries and activities. Whatever it might come up with, no matter how ill-advised or dangerous, would have to go through Congress anyway; it hardly alters the existing situation except to provide the leadership and tools for a broad look at American cultural and artistic life in order to formulate some recommendations for its enrichment.

Despite the limited powers proposed for the Council, genuine and understandable fears have been expressed about it. The provision for Senate confirmation of the twenty-one members strikes some as an invitation to political manipulation and favoritism. I believe this to be a most unlikely contingency. Politicians are not above using Federal appointments for patronage purposes, but it is doubtful that an appointment to this particular body will carry much political weight one way or another with members of Congress. Besides being politicians, most members of Congress are responsible citizens, interested in seeing to it that the public interests of the nation at large are served. I believe the matter of appointments to this Council would be treated with the utmost respect. As for the President's responsibility in this matter, I have complete confidence in the judgment of the present occupant of that high office, and am not concerned that his successors would view these appointments with an eye to political advantage.

Another and perhaps more realistic fear is that the appointments will, intentionally or unintentionally, be persons connected with a particular institution or school of thought in any or all of the arts represented on the Council. I believe that this is one of the risks which is worth taking. It would not be a risk worth taking if we were establishing a powerful ministry of the arts, but as I have just stressed, no such agency has been proposed. The President will need expert and unbiased advice to avoid this kind of mistake, and there is always the chance that he will not get it. Once again, however, I would stress my confidence in the present incumbent and his sources of information, and would express my confidence that future Presidents will be equally judicious in making these appointments.

I believe the time is long overdue for the enactment of this legislation, and I have high hopes that this will be the year.

*END*

*The opening movement of Jerome Robbins' "Moves" evolves gradually from symmetrical, anonymous patterns.*

# "MOVES"

*Jerome Robbins ballet,*

*in silence,*

*about relationships*

*Moves,* a Jerome Robbins ballet which has been seen all over Europe, has never been presented publicly in the United States. Choreographed in the spring of 1959, it had great success in Spoleto, London, Paris, and other European cities. It is always used as an opening number, despite the fact that it is the most unusual dance in the repertoire of Ballets: U.S.A., in that it is performed in complete silence. "That silence," says Mr. Robbins, "lets the audience know that this is an unusual kind of ballet company. It also rivets their attention on the stage."

According to program notes . . . *Moves is an attempt to sever the guidance of music and to permit the audience to respond solely to the action of the dance; to become aware of the potential of gesture and respond emotionally to the inherent curiosities of movements; and to be released from associations evoked by scenery, costumes and sounds.*

Formerly 28 minutes long, the choreographer tightened *Moves* to 23 minutes during the spring rehearsals for Ballets: U.S.A.'s third summer tour of Europe (the first was in 1958). The company will do seven performances, starting July 12, at the Spoleto Festival of Two Worlds, followed by engagements in Paris, Berlin, Hamburg, Munich, Copenhagen and London — all sponsored by the Rebekah W. Harkness Foundation, which may also be behind a Broadway season and U.S. tour later in the year. And in the talking stage is an extension of the European engagement to Russia and other Iron Curtain countries, under ANTA-State Department auspices—that is, if Russia will accept a company that has several jazz works in its repertoire.

Ballets: U.S.A. now numbers twenty-five dancers, headed by Glen Tetley, Scott Douglas, and Veronica Mlakar *(see May Presstime News for complete cast).* Jean Cerrone acts as company manager, Werner Torkanowsky and Thomas Gligoroff are musical director and assistant conductor, and Betty Walberg is pianist.

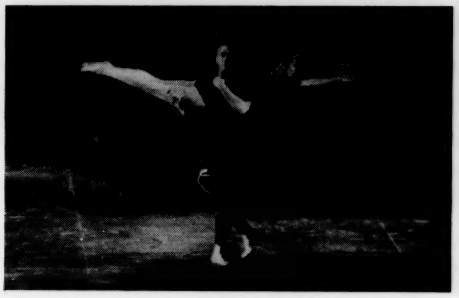
Its 1961 repertoire will consist of eight Robbins ballets — forming two complete and interchangeable programs. They are: *Afternoon of a Faun; The Concert; Interplay; The Cage; N.Y. Export, op. Jazz; Moves;* and two new works—*Events,* with a commissioned score by Robert Prince, and *Variations,* to music by Tchaikovsky.

*A section from "Boys' Dance."*

*Above and below: Three moments from the episode called "Girls' Dance."*

*PHOTOGRAPHED BY THE CHOREOGRAPHER*

*(Over)*



*Opposite and above: "Pas de Deux," a sequence from "Moves." Performed here by Michael Maule and Erin Martin, it will be seen this year with Scott Douglas and Miss Martin.*

*The fourth movement, which consists of several sets of pas de deux, above, leads to a group finale.*

*END*

*A creative, disciplined approach to children's dance can "broaden and deepen the natural process of growing up"*

# DANCE IS DISCOVERY

*BY BERNICE ROSEN*

*For a long time we have been attempting to find a way to bring to our readers some basic concepts behind the best kind of teaching of creative dance to children. But since teaching talent and literary gifts are not always synonymous, it has been extremely difficult to find direct, communicating exposition, in non-technical language, of what this kind of dance education can and should be. At last we can present Miss Rosen's article, the first of several by leading authorities.*

*Our aim is not to teach this kind of dance on the printed page. Rather it is to give those interested readers, whether they be balletomanes, parents, or teachers who are unacquainted with this kind of work, an idea of its intentions and methods—to make clear that what is called creative dance for children is not, as it has been described, "a form of baby sitting," but a definite and important dance discipline that relates not only to dance, but also to advances in knowledge about the development of the human spirit.*

*The author of this article has her B.A. in Sociology from Brooklyn College and her M.A. in Dance Education from New York University, has trained at leading professional studios, and taught dance for fourteen years. She is a founding member of the Dance Teachers Guild, of which she is also an officer.* *L.J.*

The remark of parents that "I send my child to dancing school because I want her to have poise and grace" is such a familiar one that it has become almost a family joke amongst dance teachers. Although it is true that a good dance experience will help a child to acquire the confidence and skill that contribute to those desirable attributes, how much more there is to it than that!

What lies boldly behind that worn expression is the fact that dance, more than any other single activity, involves the child totally — her body, her mind and her feelings. Because of this, dance both broadens and deepens the natural process of growing up.

**Discovery of the body as an expressive instrument**

In the early days of modern dance and of progressive education, there was great emphasis on freeing the child to "express herself." It took some years of experimentation and trial and error for educators to realize that creativeness requires not only freedom, but discipline; not only something to express, but a mastery of the instrument and medium of expression. In dance, the instrument is a strong, flexible, well-coordinated body. The medium is a movement vocabulary that is broad and varied. Children learn that dance is made of time (rhythm), space (direction, level, focus, amplitude), and energy (dynamics). Through experimentation and exploration, they learn to handle these elements, so that their dance says what they want it to: They discover that movement can be slow and calm like a lazy summer's day, or fast and sudden like a thunderstorm; it can be high as a rocket soaring into the sky, or low as a worm inching along the ground; it can be strong like anger, or soft like fog.

As their improvisations develop, they find that a dance made all of one speed, or one level, or one dynamic, becomes monotonous. Dance, like all art (and life), needs contrast. And so they discover a need for form. In its simplest terms, a dance needs a beginning, a middle and an end.

**Discovery of the physical world that we sense and feel**

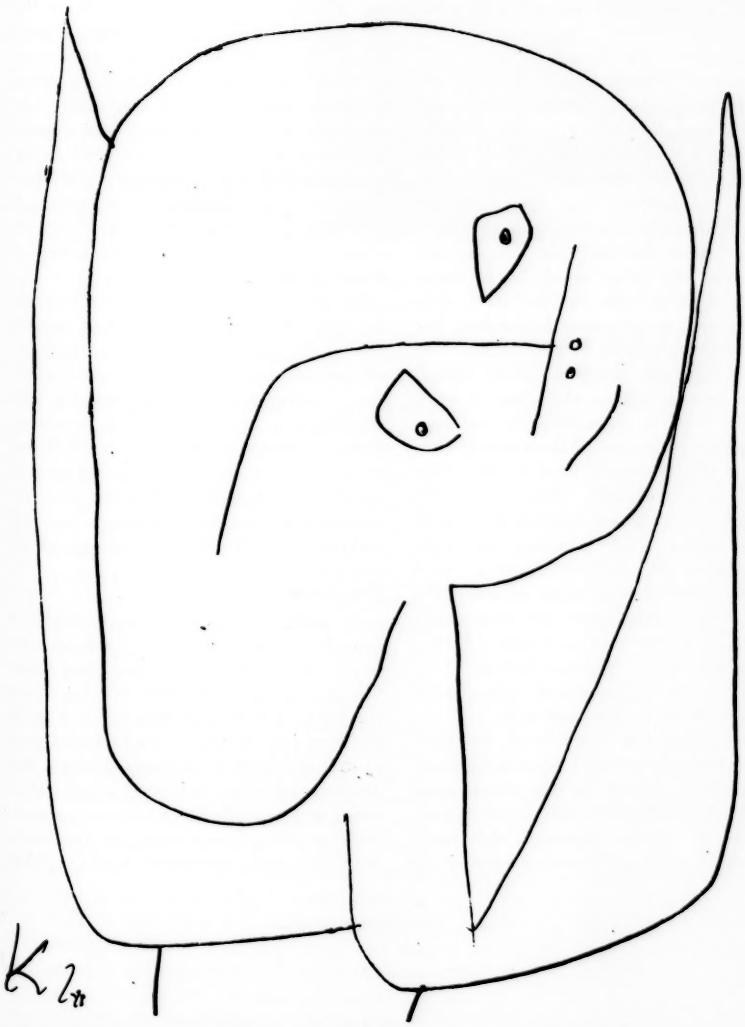
Dance develops a sharpened awareness of sights, sounds and feelings. Children learn about the world through their senses. They watch the wind blowing in the trees and see that a droopy weeping willow moves differently from a tall, straight pine tree; they watch the rain bouncing off the sidewalk, or trickling down a window; they listen to the long wail of a siren or the short pop of bubble-gum; they remember the feel of the hot sand on their bare feet, or the cool, squashy mud at the water's edge. They feel the wonderful freedom of the first warm day, running out without snowsuits and boots; they feel anger at a younger brother or sister who keeps spoiling a game, or excitement at going to a party. In order to dance these sensations and feelings honestly, the children are stimulated to explore their world more deeply. Their dances grow in depth, and incidentally, but not unimportantly, their everyday living is more intensely felt and enjoyed.

**Discovery of the world of art**

Dance is intimately related to music, poetry, drama and the graphic arts. As we explore some of the common elements, like rhythm, color, shape and form, the children are not only exposed to new cultural experiences, their familiar experiences take on newer and richer meanings. They hear things in music and poetry, and see things in painting and sculpture that they didn't hear or see before.

**Emotional growth**

Dance helps children to grow in other ways, too. •



*"The children are stimulated to explore themselves and their world . . ."*

Because a dance class is free of the competitiveness that pervades most of our lives, each child is encouraged to develop in her own special way, without comparison to others in the group. In such an atmosphere, it becomes easier for a child to accept her own limitations, as well as to appreciate her strengths. For instance, 11-year-old Marjie is plump, and has difficulty with some of the technical work. But she is marvelously creative. The teacher, as well as the other children, admire her ideas. Her confidence grows and her heaviness becomes less of a problem to her.

Sandy, at 8, has a sturdy, tightly-knit body. She will never be able to do a split — stretches are torture for her. But she dances with such dramatic intensity that no one cares that her toes are not fully pointed.

Dance class offers an opportunity to let off steam, both physically and emotionally. Some feelings are more easily (or safely) expressed in dance movement than in words or direct action. All children are sometimes angry, aggressive or frightened. Because they can't act upon these feelings in the situation that provoked them (after all, we don't go around hitting every one who makes us mad), dance can become a kind of safety-valve. It is also reassuring to know that other people feel that way, too. It is important to remind ourselves here that simply expressing one's feelings in dance movement is not the same as the creation of a work of art. It then becomes the responsibility of the teacher to help the children to objectify the emotion sufficiently to communicate it to others in a meaningful way.

*(Over)*

**DANCE IS DISCOVERY** *(Cont'd)*

One frequently hears the comment from parents who have watched an open class, "They are certainly having a ball, but they seem to be just playing." It is true that much dance movement can originate in dramatic play. A wise man observed, "Play is the work of children." It can be a way of learning to master a new or difficult experience. As adults, we have probably all had the experience of mentally rehearsing a speech, or what we are going to say at an important job interview, or what we are going to tell our children when they want to go steady at the age of 14. It is the same impulse that makes people bore their friends with the details of their operation or accident; the acting out before or after makes the actual event easier to handle. Dramatic play serves the same purpose for children. It becomes the responsibility of the teacher to emphasize and develop the dance elements of such play and help the children to make it an artistic process.

As children master new dance skills (whether technical or creative) they develop the self-confidence that comes from knowing how to do something well. They get a wonderful sense of accomplishment from meeting new challenges successfully, and are eager to jump the next hurdle. I have sometimes given a good class a technique that I suspected might be a little too hard for them (but exciting to do). They are usually flattered at the confidence, work hard at it, and are enormously gratified when they finally master it. I mention this because, aware as we are of all the pressures today's children are subject to, we sometimes hesitate to add any more. However, my own experience leads me to believe that when we know what we can reasonably expect from children, they welcome the expectation that they work to their fullest capacity.

**Social growth**

Because the study of dance is nearly always done in a class, it becomes a social as well as artistic experience. No matter how much or little a teacher makes use of this fact, the fact remains. The additional fact that no two bodies can occupy the same space at the same time, makes it necessary for children to be at least sufficiently aware of others in the group to avoid collisions. Further, the simple act of moving together rhythmically creates a certain amount of group cohesiveness similar to that which occurs at a community sing.

As children solve dance problems with a partner or in small groups, they are not only learning about dance — they are learning something about human relationships. For example, Rita is an only child, and has a lithe, well-trained body and a fertile imagination. She also possesses great self-assurance and is obviously used to playing a starring role. She calmly takes over any group she is in. In dance class it took a while for the other children to realize what was happening, but soon the complaints began. "She's too bossy." "She only wants to use *her* ideas."

The teacher helped the class to work out this problem themselves. In the process (which took most of the season), Rita learned that leadership involves more than just telling everybody what to do. The rest of the children learned to respect Rita's ability, while rejecting her high-handedness. As they continued to work together, their dances began to reflect the process of sharing ideas and responsibilities. The group work now had a feeling of organic unity, whereas before it appeared to be an unrelated collection of solos, performed simultaneously.

This is but one example of the interaction between personal relationships and the creative process. As the relationships improved, so did the quality of the dances; and as the dances improved, the shared feeling of accomplishment cemented the group feeling.

Children also learn a great deal about giving and taking constructive criticism in a dance class. This takes firm guidance on the part of the teacher, since children are sometimes much rougher on each other than the most demanding teacher would be. The emphasis needs to be on "What did you like about it?" or "How could we help to make this dance better?"

Dance can also help to extend children's social awareness beyond the walls of the dance studio. In a group of teenagers who were working on percussive movement, one youngster said it reminded her of the dances in *West Side Story*. Another was reminded of the sit-in demonstrations of Southern Negro students. From the discussion and improvisation that followed, a dramatic dance was created, set in a Southern town on the first day of school following the order to integrate.

**Mental growth**

All that has been said up to this point has also involved a great deal of mental growth. Because dance is both a disciplined and creative activity, the entire process — learning new skills, exploring and manipulating new materials, and solving dance problems — stimulates the full use of a child's mental capacities. There is scope for independent thinking and encouragement of the willingness to risk making a mistake that is essential to all creative activity.

**Conclusion**

As gratifying as it is to see children grow in so many ways as a result of their dance experience, there are also many "fringe benefits." For those few for whom the dance will be a career, this is a healthy introduction. But a fundamental goal of this approach to teaching dance is the development of an informed, appreciative dance audience. For as we discover dance, truly we discover ourselves and the world in a rich and meaningful way. *END*

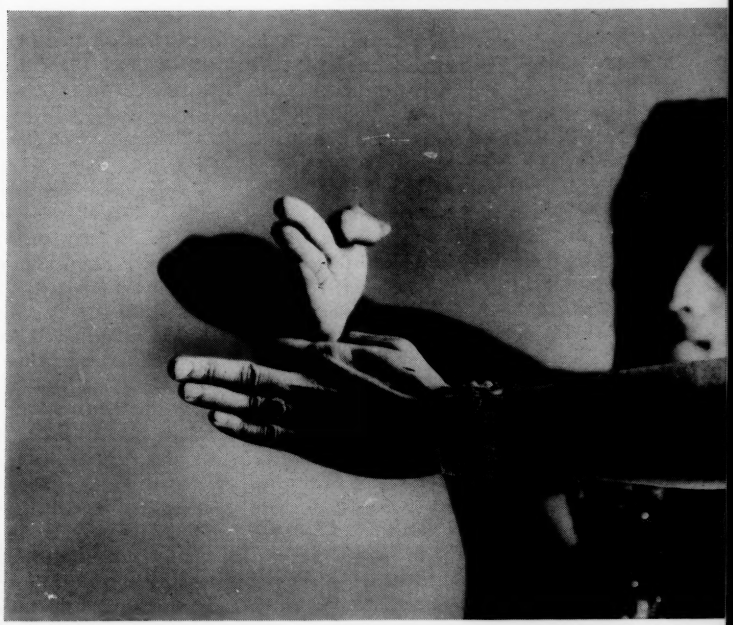
**Martha Graham and Paul Taylor in "Night Journey."**

# TWO DANCE FILMS

Major dance film news is the release of *Night Journey*, third in a series of Martha Graham motion pictures. The superbly photographed 29-minute, 16mm film provides an enormously valuable document of one of the star's most celebrated Greek dance-dramas. Miss Graham dances the tragic Jocasta; with Bertram Ross (Oedipus), Paul Taylor (the Blind Seer) and Helen McGehee (Leader of the Chorus) heading the supporting cast. The William Schuman score is conducted by Robert Irving. Alexander Hammid, noted film documentarian, was director, with Stanley Meredith as director of photography. Producer is Nathan Kroll, responsible for two earlier Graham films, *A Dancer's World* and *Appalachian Spring*. Distributor is Rembrandt Films.

Another new entry is an attractive color short, *The Creation of Woman*. Starring Bhaskar (who also choreographed), the 13-minute featurette makes charming use of Indian dance to tell an ancient legend about man's troubles with woman, whom God sent to him as a companion. Narration is by Saeed Jaffrey, and supporting dancers are Dino Laudicina and Anjala Devi. Nominated for an Oscar and entered in the Cannes Film Festival, it opens Aug. 15 at the Beekman Theatre in N. Y. C. Producer-director was Charles P. Schwep. U. S. distributor is Allied Films.

**Bhaskar in "The Creation of Woman."**



Herb Flatow

**BRIEF BIOGRAPHIES:** *a monthly series about dancers you should know*
*Photographs by Zachary Freyman; Text by Saul Goodman*

# RICHARD FRANCE

A contemporary song-and-dance man with a warm and lovable personality and disarming rendition of songs and dances is Richard France.

Richard's parents were vaudevillians Jerome and France, whose singing act, ranging from grand opera to pop tunes of the day, made them audience favorites from coast to coast for well over a decade. As soon as it was practical, Richard travelled with them.

When he was 8, after his parents had separated, Richard and his mother settled in Hollywood, where he began to learn tap dancing. Two years later, they moved to Lebanon, Pa., his mother's hometown. At nearby Indiantown Gap Military Reservation, mother and son furnished weekend entertainment for service men about to embark for overseas. Mrs. France played piano and sang; Richard, taught voice by his mother (she now has an NYC voice studio), sang and danced the one tap routine he knew.

Back in Chicago, his birthplace, he entered Senn High School and danced in school performances. When his mother became pianist at the dance school of Fran Scanlan, Richard continued his tap dance classes there. Soon he added ballet lessons with John Petri, and took guest classes conducted by Anton Dolin whenever he passed through Chicago on tour with Ballet Theatre. Richard joined the final season of the Chicago Civic Opera Ballet, for which Ruth Page was choreographer.

At season's end, he found a job in a typesetting office, but as soon as the National Co. of *Annie Get Your Gun* reached Chicago, and needed a dancer, Richard was back in show business. After five months in Chicago, a five-month tour was booked. Fortunately, Richard graduated from the professional school to which he had transferred just in time to continue on tour, during which he took over the lead in the Indian ceremonial dance.

Back to Chicago. Along came *Inside USA*, a revue which utilized Richard's services both as dancer and singer. At the end of the limited run, Richard set out for New York, but was immediately called back home to appear at the Black Hawk Restaurant, which featured its own musical show. For six months, he and partner Nancy Doran entertained there, at the same time appearing regularly on local TV shows. Then, after a full year's engagement at Chicago's famous Chez Paris, Richard took off once again for New York.

His first local dance lead was in the fondly remembered musical *Seventeen*. Then came *A Month of Sundays*, which played four weeks in Philadelphia, but never reached Broadway.

*Wish You Were Here* kept Richard dancing (as well as fancy diving into the on-stage pool) for over a year. Simultaneously he appeared almost weekly on the Ed Sullivan Show. When a revival of *Pal Joey* opened concurrently, Richard was engaged as standby for star Harold Lang. And, for the final four weeks of its Broadway run, Richard France played Joey.

A London production of *Wish You Were Here* was then taking shape, and Richard, who had understudied both male leads, was asked to stage it. After the London premiere, he came home to set the National Co. for its tour.

Then it was back to dancing and singing, this time as the juvenile lead in *By The Beautiful Sea*. The following year, *Pal Joey* was produced in London, and Richard enjoyed another six months as Joey.

In 1955 he started a series of summer stock appearances. He appeared in a variety of song and dance roles, straight acting roles, and even the character comedy role of Og in *Finian's Rainbow*.

He has been seen prominently in the N.Y. City Center productions of *Kiss Me Kate, Pajama Game*, and *Annie Get Your Gun*, and his co-starring role of Frank in the recent *Showboat* revival this April offered a grateful opportunity to show how well he can dance, sing and act.

In 1958 he was Huck Finn in the original musical *Tom Sawyer* at Kansas City's Starlight Theatre. The following summer, he returned there to dance and choreograph for the season, this time accompanied by his newly acquired wife, Ellen Ray *(see March Brief Biography)*.

He has also created the choreography for several industrial shows, for *Roberta* at the Royal Poinciana Playhouse, Florida (also dancing in this), for TV's Marineland Circus Show, and NBC-TV's closed-circuit United Fund Show. Also on TV, he has danced opposite Jeanmaire, portrayed a youthful Arthur Godfrey in a dream sequence on his show, performed numerous dancing commercials, and won a statuette in an Arthur Murray Show contest.

Richard returned to Broadway last fall in the short-lived musical revue *The Boys Against The Girls*. He has also appeared recently with Alexandra Danilova in her lecture-concert tour.

Richard continues to study ballet, currently with Richard Thomas at the June Taylor School, and acting with drama coach Paul Mann.

Following City Center's *Showboat*, he choreographed one industrial show and danced in another, and began preparing for a busy summer that will include Kansas City appearances in an original musical, *Calamity Jane*, and *Oklahoma, Gentlemen Prefer Blondes*, and *Pal Joey* at the Beverly, Mass., Summer Theatre.

REGIONAL BALLET—USA

A Monthly Feature

# "NOW WE ARE SIX"

*Louisville, Kentucky, is host to Sixth Annual Southeastern Regional Ballet Festival, April 7-9*

*BY DORIS HERING*

*PHOTOS BY JACK MITCHELL*

***Dance-inspired art exhibits, like this one at the Louisville Public Library, helped give the Sixth Annual Southeastern Regional Ballet Festival a "visual" flavor. At right in picture: Original Noguchi stage-set for Martha Graham's "Judith," premiered a decade ago in Louisville.***

Like the turning of a prism in the morning light, or the face of the sea as the sun goes down, the regional ballet festivals assume new aspects as they move each year to a new city. This year, the Southeastern Regional Ballet Festival took place in Louisville, Kentucky.

Louisville is not a community to which dance is unfamiliar, nor are its concert halls empty to the performing arts at their finest. The very theatre in which the festival performance took place, opened its doors on January 4, 1950 to the world premiere of Martha Graham's *Judith;* and on December 5, 1951, to her *Triumph of St. Joan.*

And the Louisville Orchestra, with its daring policy of presenting a world premiere at each subscription concert, motivated, in 1948, the founding of the Louisville Fund to help with its finances. The Louisville Dance Council, this year's festival host, shares modestly in that fund.

Perhaps because Louisville residents have been conditioned to think of the arts in a related way (seven different projects participate in the Fund), perhaps because, as people, they seem to combine the easy grace of the Old South with the inquisitiveness of the North, the festival offered the impression of "visual setting." Certain elements stand out particularly—a bowl of white tulips softly spotlighted from above and poised before a picture window in the home of Mr. and Mrs. Milton S. Trost, who entertained the festival's honored guests—in the same home, a display of children's paintings with ballet themes—and a larger exhibit of children's art in the lobby of the Memorial Auditorium.

Other art facilities in the city used the festival to spark exhibits. The Junior Art Gallery of the Louisville Library assembled one that was a special adventure. Just inside the entrance, stood the Isamu Noguchi set for Martha Graham's *Judith.* Devoid of stage lighting, it looked at first plain, almost nondescript. But up close, it had a sculptural surface-beauty that made one wish to touch it.

The nucleus of the exhibit was a group of costume and set designs from the collection of Julius Fleischmann—a collection embracing the rhythmic flow of Christian Berard's drawings for *Seventh Symphony;* the fantasy of Natalia Gontcharova's renditions for *Bogatyri;* and the meticulousness of Eugene Berman's sketches for *Nuages.* A flavor of today was added by photographs of costumes from Alwin Nikolais' productions and from the Paper Bag Players.

In other parts of town, also to coincide with the festival, the Burdorf Decorating Galleries displayed ballet drawings, and the Hadley Pottery had an exhibit of ballet-inspired pieces. The Pottery also designed a special ash tray for the Festival Committee to sell.

While the dancers toured these projects, went sightseeing, or took class with Fernand Nault, guest director of the Louisville Ballet, the company representatives and members of the Regional Ballet Festival Advisory Board participated in the meetings, which, however tedious, are essential to the furtherance of the regional ballet festival movement.

All joined in a post-performance supper—one that gained added significance when Lieutenant Governor Wilson Wyatt conferred the title of Kentucky Colonel upon John Martin, dance critic of The New York Times. Mr. Martin, a Louis-

*Ted Kivitt and Judy Reece of the Miami Ballet in Thomas Armour's "Echo and Narcissus." The Miami Company was one of seven southeastern regional groups selected for festival performance.*

ville resident through his high school days, reminisced with a born performer's blending of sentiment and wit.

But delightful as all the peripheral events are, it is the performance that measures the vigor and progress and potential of the regional ballet festival movement. In this case, we were in some ways reassured, in some ways not.

The Southeastern Region (the area east of the Mississippi and south of the Mason-Dixon Line) has had six festivals. In most cases, they have included two performances of works selected during the prior winter by an adjudicator — an impartial outsider (this year, Miss P. W. Manchester of Dance News) who travels to each of the member companies wishing to participate in the festival.

Since Louisville decided that one performance would be all it could sustain, the choice was even narrower. Fifteen companies were adjudicated. Seven were chosen. Hence, one could assume that here was a really sensitive yardstick of the current state of regional ballet in the South.

Here the title of A. A. Milne's book, "Now We are Six," comes to mind. One can normally expect more of a six-year-old than the Southeastern Festival manifested. The six-year-old is ready to leave the safety of childhood-at-home and venture into the brave new freedom of school and outside friends. Infant dependency is on the wane.

Creatively, the Southeastern Festival did not seem to be a fully matured six-year-old. The technical level of the dancing has steadily improved. And certain companies, notably the Louisville Civic Ballet and the Ballet Royal Concert Group of Orlando, are beginning to develop that elusive element called "company personality." The Atlanta Civic Ballet has always had it. The Ballet Guild of Jacksonville has fallen off a bit.

But a good many of the choreographers (who also double as teachers and company directors) are not permitting themselves to extend beyond the conventional, the tried-and-true, the derivative. They tend to consider choreography more as a pleasing arrangement of steps than as a creative act with a motivating point of view and a corresponding choice of style.

The program consisted of two works in jazz idiom, three in classic idiom, a character work, and a symphonic ballet.

The only choreographer new to the festival was Duane Dishion of the Atlanta Civic Ballet. His *Ballabile* to Schubert's "Symphony No. 5 in B Flat Major" was an example of difficult music intelligently probed . . . perhaps too intelligently. *Ballabile* reflected the musical structure almost note-by-note, beat-by-beat; rather than phrase-by-phrase, breath-by-breath. The choreographer approached it aurally, rather than kinesthetically.

But within this limitation — a common one for the relatively inexperienced dance maker—he constructed a handsome work (also handsomely costumed in gold and crimson by Mr. Dishion)—one that we hope will be the first of many.

The Atlanta Civic Ballet is at this point far stronger than in the past two years. Its leading female dancers—Virginia Barnett, Lynn Borochoff, Susan Cavelli, and Ann Burton—are all highly distinctive. But more important, its corp is stronger, more decisive, and more responsive.

The only other company to present a large-scale work was the Louisville Civic Ballet for whom Fernand Nault created

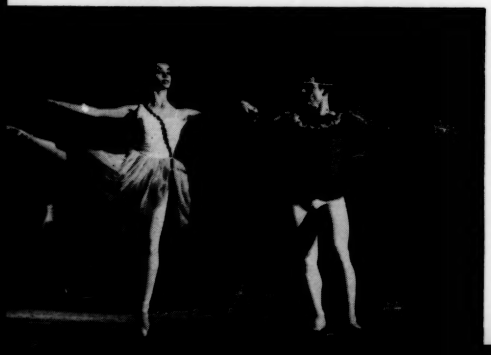
*(Over)*

***The Louisville Civic Ballet, this year's festival host, in "Iskushenye," by guest director Fernand Nault.***

***Ballet Royal Concert Group of Orlando in "Birdland Fable"***

***Charles Kirby and Gloria Gaither of Memphis Civic Ballet in "Afternoon"***

***Lou Ann Levinson and Nolan Dingman of the Ballet Guild of Jacksonville in "Concerto"***



*Iskushenye*, a folk tale set in a Yugoslavian village. Mr. Nault gave himself the giant task of combining a vast number of dancers on various technical levels and making them all seem part of a unified whole. He succeeded remarkably well, keeping the corps lively, bringing on the very young dancers for brief and simple interludes, and giving the whole a sense of ingenuous joy.

Let us not dwell on the story, that of a boy who drinks too much and momentarily forsakes his sweetheart to share a pas de deux with a statue-of-Circe-come-to-life. Bill Lee Weber performed the boy with his usual sensitivity and delicate feeling for characterization. He would probably make a fine actor. Despite an unflattering make-up, Constance Phelps was a vivid Circe. But most gratifying of all, the chasm between corps and soloists which has tended to persist in the Louisville Civic Ballet is becoming steadily narrower.

Jazz dance, like jazz music, depends much upon timing (with syncopation as its base) and upon an ability to isolate various parts of the body and use them in contrasting impulses. With these as a criterion, *Minstrel*, danced by the Atlanta Concert Group to a Dave Brubeck arrangement of three Southern songs, lacked authenticity.

Several times, especially in the playful trio, "Camptown Races," choreographer Ruth Kimbrell came close. But, creatively, she is too easy on herself. She begins a provocative phrase, establishes a promising image, and then allows it to dissipate or to be too quickly replaced by another. The company itself has come a long way in unity of style. It is now time for Mrs. Kimbrell also to decide what the ultimate style will be.

The use of jazz idiom in Edith Royal's *Birdland Fable*, designed for her Ballet Royal Concert Group of Orlando, was also somewhat lacking in invention. But Mrs. Royal has two decided assets in her favor. She has a sense of contrast — a sense of where and when a flashy movement, a bit of technical display, will capture the eye. And more important, she has trained a spirited, enthusiastic, and cohesive company.

*Birdland Fable* sported an amusing theme ideal for the youthful dancers of a regional ballet company. A Drab Bird (Judy Newman) leaves the White Swans to learn the facts of birdlife from a Wise Old Owl, some Swinging Crows, and some Latin Birds. As the Owl, Mike Toles was outstanding. He performed with a sure rhythm, a clean sense of line, and an engaging modesty.

The Ballet Royal tends to go in for showy costumes that obscure, rather than enhance, the dancing body . . . of which it has several with promise.

Contrary to her usual bent, Betty Hyatt Linton, artistic director of the Ballet Guild of Jacksonville, selected conventional music for her *Concerto*. It was the Grieg Piano Concerto. But she managed to rise above the bombastic pianistics of the music and to create an abstract work that was remarkably unconventional and free in its shifting designs for the corps and in its dynamic use of soloists.

Mrs. Linton has an innate sense of punctuation — of knowing when to send a lone dancer spinning across the stage on a diagonal or have her ballerina virtually tossed into the air. But for the past two years, she has not been directly responsible for the training of her company, and so in this case, it was not as responsive as formerly to her quickness of invention.

Isadora Duncan once complained that the music of Debussy was not suited to dance. And yet "l'Après-Midi d'un Faune" keeps turning up in dance form. Charles Kirby's *Afternoon*, for the Memphis Civic

*Duane Dishion briefs Atlanta Civic Ballet dancers before performance of his "Ballabile."*

Ballet, paraphrased the Nijinsky version. The faun was a young man in slacks and T-shirt. The nymph was a girl in Grecian dress. His souvenir was a flower, instead of a scarf.

Mr. Kirby has a sure sense of the pictorial, both in the tableaux that his dancers make and in the costumes they wear (although in this case, one could not understand why the boy wore everyday garb and the girls stylized garb). But he seems to have difficulty in weaving the emotional threads — the relationshp between the boy and girl — the relationship between the soloists and corps (who were supposed to be the girl's friends). Perhaps a perusal of the writing of Stanislavsky would help him.

In Judy Reece and Ted Kivitt, Thomas Armour of the Miami Ballet Company has trained two appealing, polished performers. His *Echo and Narcissus*, with a score by Carmen Nappo, was obviously a vehicle for their gifts. The extended pas that Mr. Armour devised for them had fluidity and his usually keen musical sense. But he did not inject the passages for the sustaining dancers with the same fluidity, the same sense of nuance. *(over)*

***Members of Atlanta Concert Group in "Minstrel"***

**MARTHA GRAHAM SCHOOL**
**of Contemporary Dance, Inc.**

**ANNUAL JUNE COURSE**

*Four Weeks — June 12th through July 8th*

*Elementary*
*Intermediate*
*Advanced*

2½ Hours Daily, Mon.-Fri. 10 to 11 AM; 11:30 to 1 PM

1½ Hours Sat.—Advanced and Intermediate 10 to 11:30 AM

Elementary 11:30 AM to 1 PM

Faculty: **Martha Graham,** Helen McGehee, Ethel Winter, Bertram Ross, Mary Hinkson, Linda Hodes, David Wood.

**316 East 63rd Street, New York 21, N. Y.** **TEmpleton 8-5886**

SCHOOL OF
**RUSSIAN AMERICAN BALLET**
**METROPOLITAN OPERA HOUSE STUDIO**
**BORIS NOVIKOFF Director**
*Summer Classes forming — Children, Adults, Beginners, Professionals*
1425 Broadway, Entrance Studio 15, New York — LO 5-0044
Branch Schools — New Rochelle, N. Y., 201 Church St. — NE 2-8532

**THE NATIONAL BALLET SCHOOL CANADA**

**Director-CELIA FRANCA Principal-BETTY OLIPHANT**

**THE RESIDENTIAL AND DAY SCHOOL**

A private boarding and day school combining a programme of general education up to and including Junior Matriculation (Grade XII) with a comprehensive ballet training.

**SPECIAL SUMMER COURSE—JUNE 26-AUGUST 5 INCLUSIVE**

Graded Classes — Beginners, Intermediate, Professional.
Supervised accommodation for Students (10 to 18 years)

**INTENSIVE TEACHERS' COURSE — JUNE 19-24 INCLUSIVE**

For information write to:
THE NATIONAL BALLET SCHOOL, 111 Maitland Street, TORONTO, Canada. or telephone WA. 1-9131

## *JACK STANLY'S 23rd ANNUAL SUMMER TRAINING SCHOOL*

## "THE BEST IN DANCE"

**FLORIDA**
June 19th to June 30th
2 Weeks in the Tropics
179 Giralda Avenue
Coral Gables, Fla.

**NEW YORK CITY**
July 3rd to August 11th
6 Weeks in Manhattan
Showcase Studios
950 8th Ave., cor. 56th St.

SCHOOL BALL for Teachers and Students
Sunday evening, June 25th, Hotel Everglades, Miami

Write Coral Gables Studios for Brochure and new Mail Order List.

# NATIONAL ACADEMY OF BALLET

Non-profit, tax exempt, Educational Institution chartered under the education laws of N.Y. State.

## *Summer School for Teachers*

**JULY 10th-AUGUST 18th—NEW YORK CITY**

*FACULTY:*

**Thalia Mara Arthur Mahoney Hilda Butsova**
**Yurek Lazowski Thomas Armour Violette Armand Marie Grimaldi**

*GUEST TEACHER:*

**Alexander Bennett**
of the Royal Ballet Co., Covent Garden, London

***A complete education in classical ballet for the serious ballet teacher. Graded syllabus based on the best elements of the Cecchetti, Russian, and French schools.***

*Brochure on request*

**Sec. National Academy of Ballet, 117 W. 54th St., New York 19, N.Y.**

## Cecchetti Council of America

**1961**

Student Normal School — July 6- 9
Teachers Seminar — July 10-14
PARK-SHELTON HOTEL, DETROIT, MICHIGAN

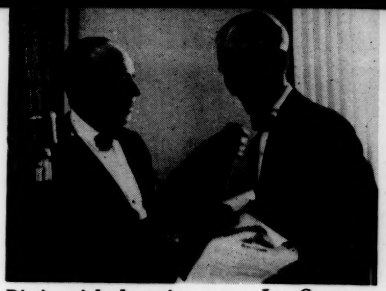
### GUEST TEACHERS:

**LAURA WILSON—Senior Examiner ISTD Cecchetti Branch, London, England.**
**FERNAND NAULT—Ballet Master — American Ballet Theatre Company, N.Y.C.**
**ANN HUTCHINSON—New York City Labanotation**

Also
Classes in Revised Syllabi of the CECCHETTI GRADES I through VI
The Faculty — Members of C.C.A. Executive Council and General Board
And Classes in Finnish, Polish and Highland Folk Dancing

For information write: Gertrude Edwards Jory, 417 West 9th St., Royal Oak, Michigan

**ONLY $3.50 PER MONTH** for a 3 line ad, in our yearly listing of Dance Schools. 12 Time Contract only DANCE Magazine, 231 W. 58th St., N. Y. 19, N. Y.

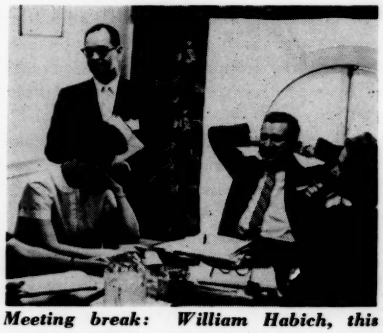



***Distinguished native son: Lt. Governor Wilson Wyatt confers title of Kentucky Colonel on John Martin, NY Times dance critic, and a festival guest.***

**"NOW WE ARE SIX"**

*(Continued from page 51)*

***Honored guest: Ruth Page, one of festival's eleven honored guests, chats with aspiring dancers. Among other guests were Zachary Solov and Marina Svetlova.***



***Meeting break: William Habich, this year's president and principal organizer of the festival in Louisville, relaxes as Thomas Armour (standing) makes a report. At right: Dorothy Alexander, organizer of first regional ballet festival.***

***Left: Mrs. Milton S. Trost, president of Louisville Dance Council. Right: Barry Bingham, publisher of Louisville Courier-Journal.***

Miss Reece, Mr. Kivitt, and Carole Sellers also participated in a spirited *Pas de Trois* choreographed to the Faust ballet music by Robert Pike and danced for the guests at the post-performance supper.

Of course, the principal reason why the Southeastern Regional Ballet Festival is not making sufficiently rapid choreographic progress is that there is virtually no provision in the festival agenda for choreographic evaluation, discussion, and possibly workshop situations. This would not be too serious if the company directors in the Southeast had constant practical contact with the best in contemporary choreography. But they do not. The amount of dance they see in a typical season is comparatively limited. The only way to offset this, at least partially, is through study, discussion, and example.

***New hosts: William Royal and wife Edith get an affectionate greeting from some of their co. members after announcement that they will host next year's S. E. Regional Ballet Festival in Orlando, Fla.***

Another area that is somewhat neglected by the Southeastern Festival Organization is the attracting of new members — and subsequently educating them to the purposes of the regional ballet festival movement. At this festival, several representatives of non-performing companies (notably Nell Burks of the Mobile Civic Ballet and Evelyn Clark of the Jacksonville Civic Ballet) voiced discontent at the lack of specific participation offered to them.

But perhaps the very voice of discontent is an indication of health — an indication that those now involved in the festivals are eager for growth, eager to share ever more fully. As it was, the festival administrative board (composed of one representative of each member company) spent much time revising the new by-laws drawn up by Mrs. Dorothy Alexander of the Atlanta Civic Ballet. And even more important for the future of dance in America, it worked on the charter and by-laws for a National Regional Ballet Festival Association—the basis of which was also created by Mrs. Alexander. *END*


**CHICAGO**

**NATIONAL ASSOCIATION OF DANCE MASTERS, INC.**

**SUMMER SESSION TRAINING COURSE**

Registration—August 4th

6 Days—August 5th through August 10th.

***Two Day Ballroom Sessions.***

***August 11th and 12th.***

**YOU NEED NOT BE A MEMBER TO ATTEND THE ABOVE**

**CONVENTION** AUGUST 13th through 17th.

Members and their assistants only for Convention.

All Sessions at the Sheraton Towers, Chicago, Illinois.

**WHALE OF A FACULTY.**

**PROFESSIONAL ARTS**

***Partial Listing: AENNCHEN, JACK BICKLE, CIRETTA BUCZKOWSKI, DOROTHY CAMERON, GERALD CUMMINS, GERTRUDE DIEM, ANN DIRKSEN, DON AND BETTY FORD, BILL GARY, AL GILBERT, GUS GIORDANO, GAIL GRANT, BETTY MAE HARRIS, YUREK LAZOWSKI, MATT MATTOX, RUSSELL MARKERT, KEN PHIFER, EDDIE ROBERTS, JAMES ROZANNAS, JUDITH SPROULE, JACK STANLY, ELISA STIGLER, DOREEN TEMPEST, JACK WOLFRAM.***

**BALLROOM:** ***BYRNES AND SWANSON, JEREMIAH RICHARDS, VAL ESCOTT, RONALD DODD, FLORETTA BAYLIN***

Non-members invited to write for information and application to join. Each week complete in itself with all phases of the dance presented. Fee includes note book for each and every session.

Edna Christensen, Secretary. Marie A. Buczkowski, President.

Executive Office: 32 W. Randolph, Chicago 1, Illinois.

Telephone: Central 6-0422.

**AMERICAN SOCIETY OF TEACHERS OF DANCING**

**83rd Annual Convention Hotel Edison, New York August 6-11**

An American Society "First"!

AN INTRODUCTION TO THE ROYAL ACADEMY OF DANCING

"Ballet in Education" Syllabus

New RAD Ballet Syllabus for Boys

RAD Ballet Exercises for Athletes

**Betty Goodman**

PARTIAL FACULTY:

**Paul Draper**, Tap
**Skip Randall**, Tap & Modern Jazz
**Joseph Levinoff**, Character & Ballet
**Mary Fariday**, Intermediate Tap
**Huapala**, Hawaiian
**Elinor Fry Phillips**, Costuming
**Gus Giordano**, Modern Jazz & Production
**Lillian Moore**, Ballet
**Aline Baer**, Children's Work
**Aennchen**, Kindergarten Ethnic
**Irene Tungate**, Baby Work

**For info: Louise K. Bailey, 6823 Thomas Blvd., Pittsburgh 8, Penna. — President: Catharine M. McVeigh**

*Dance Teachers' Club of Boston*
ORGANIZED 1914
Member of National Council of Dance Teacher Organizations
Charter Member United States Ballroom Council
Member International Council of Ballroom Dancing

**19th TEACHERS' TRAINING COURSE**
**AUGUST 21 — 25** New England Mutual Hall, Boston, Mass.
Dorothy Etheridge — Ballet
Mary Jane Brown — Tap
Anne Green — Modern
Ron Greenwood — Ballroom
**38th ANNUAL CONVENTION** Outstanding Faculty
**AUGUST 27 — 31** Hotel Somerset, Boston, Mass.
*Info.: Grace E. McKenna, Sec-Treas.* *16 Douglas Rd., Lexington, Mass.*

**THE UNIVERSITY OF MICHIGAN**
**ANNUAL PRACTICUM IN MODERN DANCE**
***NATIONAL MUSIC CAMP, INTERLOCHEN, MICH.***
**AUGUST 22nd - SEPTEMBER 3rd**
workshop for teachers and professional students.
direction of
**Esther E. Pease,** Director of Dance at University of Michigan
**William Hug,** Director of Modern Dance National Music Camp
Guest Artist
**Sophie Maslow,** Classes in Dance Repertory
A Workshop of Creative Dance Study
2 hours graduate or undergraduate credit from The University of Michigan.
For information and application write:
DR. ESTHER E. PEASE, Department of Physical Education for Women, Barbour Gymnasium, The University of Michigan, Ann Arbor, Michigan

**BOSTON CONSERVATORY OF MUSIC**
A COLLEGE OF MUSIC, DRAMA AND DANCE
**JAN VEEN,** Director of Dance Department
**RUTH SANDHOLM AMBROSE,** Associate Faculty of Eight
TWO WINTER SEMESTERS • SUMMER COURSES • PRIVATE THEATRE
Students Have Become
- PROFESSIONAL DANCERS
- CHOREOGRAPHERS
- COLLEGE DANCE TEACHERS
- TEACHERS OF PROFESSIONAL DANCE

DANCE MAJOR COURSES in:
Modern, Ballet, Character Folk Dance, Music
Pedagogy, Perussion, Composition
Labanotation, Stage Jazz
Art History, Academics, Anatomy
PROFESSIONAL COURSE leads to B F A Degree or Certificate
*Also Dance Major with Drama Minor*
Full Certificate Dance Scholarship for Men
For Brochure, write Dept. D 26 The Fenway Boston 15, Mass.

**REVIEWS** *(Cont'd from page 24)*

These sections — and possibly two or three others — might prove fruitful if restaged for the more experienced dancers of Mr. Limón's own company.

The program concluded with Mr. Limón's staging of Doris Humphrey's *Passacaglia and Fugue*. Led by Lola Huth and Chester Wolenski, the dancers approached the work just a little too reverently, a little too solemnly. More than any of Doris Humphrey's offerings, this one requires extreme ingenuousness of performing style. *D.H.*

**Matt Mattox presents an Afternoon of Dance**
**92nd Street "Y"**
**April 16, 1961**

Broadway is a deceptive street. At night, when the lights are on, it has a certain glamor. By day, it seems like a tiring procession of stores where one can buy exploding cigars, false faces, and nutcrackers shaped like ladies' thighs. Although Matt Mattox and his company meant to offer the magic of Broadway-by-night, most of the performance was more like Broadway-by-day.

The principal subject-matter was sex . . . a women baring her bosom to attract some men in *Brief Interlude* . . . an Innocent confronted by six lusting men and women in *Delirium I-Fever* . . . a sex murder in *Delirium II-Compulsion* . . . several varieties of bedroom antics in *Wild Party*. Like the items in the trick stores, the emphasis was distorted.

It was difficult for us to reconcile this approach—plus two very amateurish ballet works—with a man of Mr. Mattox's background, reputation, and gifts. One has only to remember his broad training, or better still, his clean-cut and powerful personal style in films like *Seven Brides for Seven Brothers*, to be thoroughly baffled. Only two works, an *Introduction* for fourteen dancers, and a tour-de-force solo called *The Reefer*, designed for the petulant brilliance of Lennie Dale, showed any real respect for choreographic form and movement stylization.

It is a tribute to Mr. Mattox's persuasiveness as a director that his large company performed the eleven works with unremitting enthusiasm. The jazz accompaniment, most of it by Gene Casey and Eva Gezina, was also unremitting. *D.H.*

**Jose Marques' Flamenco Ballet de Camera**
**92nd Street "Y"**
**April 22, 1961**

Both Mr. Marqués and his partner, Josela Velasco, are competent in the idiom of the Spanish dance. Therein lay the dull-

ness of their performing. They did all the things expected of them: rhythmic castanet playing, fast heel beats, and other purely technical feats. But they just did them. There was no fire, no style.

To the regular gamut of classical and flamenco numbers, Mr. Marqués added two Argentinian dances. With their peasant costumes and piquant themes, the pantomimic *El Gato* and *Malambo* could have been charmingly distinctive. Instead they were overly "cute."

The featured couple were *doing* Spanish dances rather than *being* Spanish dancers. But their single assistant, Luis Rivera, moved like a Spanish dancer — his body taut with dignity, pride, and passion. Unfortunately, this promising young man made only background appearances. *S.J.C.*

**Eleo Pomare and Company**
**92nd Street "Y"**
**April 23, 1961**

It is both exciting and frustrating to see a promising, yet uneven, undisciplined talent. Mr. Pomare has many gifts. He has still to learn to use them so that his successes are not merely fortuitous.

There were striking moments in *Alienations*, which opened ominously with a group of black-hooded figures surrounding a girl. Their sharp, thrusting movements had real impact. Later, when they threatened a young couple, the atmosphere became eerie. Were they forces of evil? Their exact nature was never defined. Yet their big, violent movements were marvelously effective.

On the other hand, the protagonists were treated conventionally, and the ending came too suddenly. There is still ample invention in the piece to warrant Mr. Pomare's continued attention. And Bartok's music is admirably suitable.

Stravinsky is less congenial to this choreographer, and his new duet, *The First Season*, bore little relation to the complete score. The dance meandered without point.

The program also included numbers from Mr. Pomare's previous concerts. New to the cast of *Rites* was Tommy Johnson, who gave a most exciting performance—all power and energy and animal drive. A beautiful contrast was the gentle lyricism of Diana Ramos.

Other good performances were given by Loretta Abbott and Zenaide Trigg. Mr. Pomare himself went through most of his dances without conviction. *S.J.C.*

**Gladys Bailin, Murray Louis, Beverly Schmidt**
**Henry Street Playhouse**
**April 29 and 30, 1961**

*(over)*

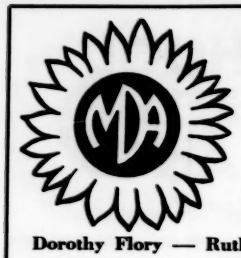
June Taylor SCHOOL OF THE DANCE
*Specializing in every phase of the Dance*
BALLET • TAP • MODERN • TOE
ACROBATIC • MODERN JAZZ
MUSICAL COMEDY
Children 4 years and up—
Teenagers—Adults—Professionals
Special courses for teen-agers training for a professional career
AWARD WINNING TV PRODUCTIONS AND DANCE ROUTINES AVAILABLE
For Inf. and prices, write Dept. 16-P
The June Taylor School of the Dance, Inc.
1755 Broadway, N. Y. 19, N. Y.
THE JUNE TAYLOR SCHOOL OF THE DANCE, INC.
1755 Broadway at 56th St., N. Y. 19, N. Y. Tel.: JU 2-1780

*New England School of Ballet*
Director: E. Virginia Williams SUMMER COURSE — JUNE 25 - AUG. 26
186 Massachusetts Avenue, Boston, Mass., CI 7-7927

Eugene Loring, *Director*
AMERICAN school of DANCE
comprehensive education
7021 Hollywood Blvd. Los Angeles, Calif.

BERT PRIVAL
School of Ballet and Theatre Arts
14252 Ventura Blvd. Sherman Oaks, Calif.
ST 9-9262

Ballet Russe de Monte Carlo School of Ballet
SEVEN ARTS CENTER
120 Madison Avenue
New York 16, New York
*A Complete Schedule of Ballet Classes for Children, Intermediate, Advanced, Professional, and Adult Beginner Students.*
Faculty: Maria Swoboda, Frederic Franklin, Leon Danielian, Anatole Vilzak, Edward Caton, Casimir Kokich, Gertrude Tyven
*For information, schedules and rates:*
Ballet Russe de Monte Carlo School of Ballet
120 Madison Avenue, New York 16, N. Y. Telephone ORegon 9-9489
Philadelphia Classes, Times Auditorium, S.E. Corner Broad & Spruce Sts., VI 3-5708



**10th MIDWEST DANCE Conv.**

**June 25-30 Wichita, Kansas**

Emphasis on student classes
$10.00 credit for each student
brought by Teacher
1961 Convention notebooks for sale

Faculty: Al Gilbert—Buster Cooper—Gary Roberts—
Dorothy Flory — Ruth Shafton — Mary Alpha Johnson — Dena Fresh —
Stanley Herbertt — Bill Graham — Mrs. Lloyd Shaw — Carlotta Hegemann

Write: Aline Rhodes, 320 N. Erie, Wichita, Kansas

**AL GILBERT** *Theatrical Dance Studios*

Dance Voice Drama

for students, teachers, professionals

*Special arrangements—Orchestrations—Recordings*

Routines . . . records . . . Special Choreography
Productions in TAP—JAZZ—BALLET
Open all year . . . Summer courses . . . Beautiful large studios

6000 W. Pico Blvd., Los Angeles 35, Calif. WE 1-1724

**SUMMER SCHOOL**

INTENSIVE 6-WEEK COURSE

*Faculty:*
Thalia Mara, Arthur Mahoney, Hilda Butsova, Yurek Lazowski

*GUEST TEACHERS:*
Alexander Bennett of the Royal Ballet
Thomas Armour

Graded classes— Brochure on request **School of BALLET REPERTORY** 117 West 54th Street, New York 19, CI 5-9721

**NATHALIE BRANITZKA**

FORMERLY DIAGHILEV & BALLET RUSSE DE MONTE CARLO
939—8th Ave. (56th St.) N.Y.C.
CLASSES DAILY Studio 408 TR 7-4524, JU 2-6536

**OREST SERGIEVSKY**

Formerly Fokine Ballet, Met. Opera Ballet, Ballet Theatre, Original Ballet Russe
**THEATRE STUDIO OF DANCE**
251 West 55th St., N.Y.C. - CO 5-9690 • 37-53 90th St., Jackson Heights, N.Y. - NE 9-7384 - Ass't: Tom Kelly

**THE NEIGHBORHOOD PLAYHOUSE SCHOOL of the THEATRE**

Offers Two Years Intensive Training in Theatre Techniques
Six Weeks Summer Session — June 12 through July 21
Direction: David Pressman
340 East 54th Street, New York 22, N. Y.
MUrray Hill 8-3770

**PAUL DRAPER**

**DANCE CLASSES**
**PROFESSIONAL**
**INTERMEDIATE**

**NEW STUDIO**
**316 WEST 57th St.**
**JU 6-1941**

Special Summer Course For Teachers


**REVIEWS** *(Cont'd)*

A trapeze decked with greenery, and on it a girl, her long, black hair floating. Changing her position, she walks about the stage, pushing her swing; then, in a proud assertion of freedom, she attaches the bar to her waist and flies through the air, arms outstretched. Who is this goddess? She is Gladys Bailin as *Venus Descended.*

In a black, slouch hat, with a huge black cape hiding her body, a woman sits expectantly. There is the sound of a train starting to move. Her head wags, her feet beat the rhythm. She is really with it—so much so that eventually she becomes merely a heap of pulsing black cloth. This is Beverly Schmidt as *Black Traveler.*

A drum sounds. The figure of a man in silhouette leans apprehensively forward. The beating continues. He leaps onto a table, and, spider-like, his legs claw the air. The beat becomes more insistant. His hands quiver. It accelerates. He pounds the table in a counter-rhythm. Then, frenzied, Murray Louis leaps out of *Antechamber.*

Props, sounds, costumes. These as much, and sometimes more than, dance itself were the elements used by these three dancer-choreographers. At their best, as in the above, they were ingenious, imaginative, and evocative. Some of the fifteen numbers on the program, however, were merely ingenious.

Whatever her choreography, Miss Bailin is such a superb dancer — quick, precise, and possessed of a marvelously effortless flow of movement — that her performances were always enchanting.

Mr. Louis succeeded most often in creating a mood, as in the poignant Pierrot of *L'Enfant de la Lune.* But his vaudeville *Rialto* went on long after its stereotype characters had made their point.

When Miss Schmidt dispensed with external aids, her dances became aimless exercises. The movement was inventive but arbitrary, and one missed the lovely quality and dynamic range that she once used so well.

The Henry Street approach to choreography can produce exciting theatre. But it has inherent pitfalls. The devices pall when there is no substance to justify them.

*S.J.C.*

**Marie Marchowsky and Company**
**92nd Street "Y"**
**May 3, 1961**

A strong technique, a keen grasp of characterization, and an ability to select music that is both interesting and appropriate — these are some of Miss Marchow-

sky's assets. They were most in evidence in some of the solos repeated from earlier concerts: in the intense, Spanish moods of *Age of Unreason;* in the clever *Four Amiable Foibles;* in the satiric portrait *After Toulouse-Lautrec.*

In relation to these, her first new work, *La Voix Humaine* (Bartok) was disappointing. Following the lines of Jean Cocteau's scenario, Miss Marchowsky appeared as a betrayed woman. The program notes explained that the sequence of the dance was "without apparent continuity." This was to reflect the incoherent state of the anguished protagonist.

However, the aimless wandering projected little more than unmotivated motion. Since the movement design lacked inherent interest, and especially since the intention was dramatic, the idea failed.

The second premiere, *One City Block* (to music by modern jazz composers), also suffered, though not consistently, from aimless development. The dance depicted a group of young people alternately incited and lulled by a hot city summer. Episodes of exuberant running and leaping about a well-used pyramid of steps were contrasted with intervals of sustained movement.

Of the nine sections the most successful was "Night Song" for three couples, who began quietly entwined on the steps. In turn, each boy lifted his girl into the air and carried her out of the group. At the close, all the dancers covered the stage in a sweeping flow of movement. A gentle sensuousness was beautifully maintained.

But this was an isolated instance of structural integrity. Reconsidered tightening of the other episodes would help, for Miss Marchowsky has a good theme here, and there were many moments when she handled her excellent group with technical skill and expressive beauty. *S.J.C.*

**"Mirroring Walls" by Dorothy Vislocky**
**Hunter College Playhouse**
**May 5, 1961**

If dance is movement raised to the level of significance, then Dorothy Vislocky's *Mirroring Walls* was scarcely dance. Its movement was almost consistently insignificant.

Three long, wide, partially transparent banners dropped from ceiling to stage for most of the performance — the mirroring walls, no doubt. Several members of the company manipulated them while the rest tripped lightly around, behind, or over them. For variety, three figures encased in stretch-tight sheets—a holdover from Miss Vislocky's Henry Street days — tried to make interesting patterns. Then the gang

*(Over)*

**INTERNATIONAL** *Dir. F. Lensky*
**Dance School**

BALLET
MODERN
JAZZ
TAP
SPANISH
HINDU
PRIMITIVE
CHARACTER
MUSICAL COMEDY
CONGA DRUMS
ADAGIO

Cholly Atkins · Natacha Boskovic · Alexandra Danilova · Sonya Dobrovinska · Vitale Fokine · Herman Howel · Alma Kaaber · Vassili Lambrinos · F. Lensky · Joseph Levinoff · Carmencita Lopez · Isa Partsch · Amun Ram · Dean Sheldon · Frank Wagner · Harry Woolever

Carnegie Hall Studio #819 CO 5-9090 CI 7-6056

**THE BALLROOM WORKSHOP** Teacher Training Classes July & August
Textbooks and Dance Notes Available
John Clancy, 218 W. 47th St., N.Y.C. JU 6-4992

**MARIA NEVELSKA BALLET SCHOOL**
*Soloist & Teacher of the Moscow Imperial BOLSHOI Theatre*
Professional, Advanced, Intermediate, Children Baby Dances
Adults Evening Classes
PL 7-3624 CO 5-1360 — NEW ADDRESS: 16 W. 56 St., N.Y.C.

**MERCE CUNNINGHAM**
SUMMER COURSE: MAY 29 THROUGH JULY 7 • ELEMENTARY & INTERMEDIATE DIVISIONS
FOR INFORMATION, SCHEDULE & RATES: 61 WEST 14TH STREET, NEW YORK 11 • AL 5-7240

**Jose Limon** Beginners — Intermediate — Advanced **Modern Dance**
*Classes Monday thru Friday* New Dance Players, 1233 - 6th Ave., N.Y. 19 CI 7-7740

**EDITH STEPHEN**
Dance Director & Choreographer, Gateway Playhouse, Bellport, L.I.
Modern dance classes • 144 Second Ave. (9 St.) NYC AL 4-0471

**TAMIRIS-NAGRIN**
NEW SCHEDULE OF DAILY CLASSES IN TECHNIQUE, COMPOSITION AND JAZZ
77 FIFTH AVENUE, NEW YORK 3, N.Y. CH 3-9997 TR 7-4462

**METROPOLITAN OPERA BALLET SCHOOL**
***Only School of its Kind in the U.S.A.***
FACULTY:
**ANTONY TUDOR (Director of School)**
**MARGARET CRASKE (Assistant Director)**
**ALFREDO CORVINO & Guest Teachers**
Apply for Prospectus to Marcella Corvino (Secretary)
Metropolitan Opera House, N. Y. BR 9-2411
School Approved for Acceptance of Students from Abroad

**VLADIMIR KONSTANTINOV** School of Ballet
(FORMERLY WITH BALLET ARTS SCHOOL)
Beginners to Professionals • Children & Adults
SUMMER COURSE FOR TEACHERS—Write or phone for particulars.
CARNEGIE HALL STUDIO #603 • 881 7th Ave., N.Y.C. CO 5-9534

PILGRIM PRODUCTIONS PRESENTS
**MIA SLAVENSKA**
master classes in ballet
231 W. 54 St., NYC CI 5-9541

**RICHARD THOMAS**
*Russian-Italian Ballet*
June Taylor School
1755 Broadway NYC 19 JU 2-1780

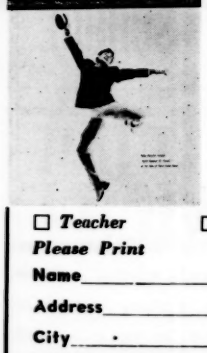
TECHNIQUE CLASSES IN DANCE AS A MODERN ART
**ERICK HAWKINS**
[illegible] OF 14TH ST.) N.Y. AL 5-6998

**ERNEST CARLOS**
RECITAL MATERIAL FOR TEACHERS: JUNE TO SEPT.
WRITE FOR INFORMATION: 1630 BROADWAY (Cor. 50th St.) CI 7-2675

**SHIRLEY BROUGHTON**
FORMERLY WITH N.Y.H.S. OF PERFORMING ARTS • COLUMBIA TEACHERS COLLEGE, ETC.
SCHOOL OF MODERN-BALLET: 112 WEST 21st STREET, NEW YORK 11, N. Y. • CH 3-4301

**DANCE PHOTOS** *for Professionals and Young Dancers*
**JACK MITCHELL** DANCE MAGAZINE *Staff Photographer*
ROBERT PAVLIK—ASSOCIATE 496 EAST 74th ST., N.Y.C. RE 7-5507

**FABRICS • TRIMMINGS • ACCESSORIES**
THE COSTUME FABRIC HOUSE OF THE WEST
Samuelson
1037 So. Los Angeles St.
Los Angeles 15, California




*Send me* DANCEMAGAZINE
☐ NEW ☐ RENEWAL
For: ☐ 1 YEAR — $6.00
☐ 2 YEARS — $11.00 *(you save $1.00)*
☐ 3 YEARS — $15.00 *(you save $3.00)*
*(Add $1.00 per year for South America and foreign)*
☐ PAYMENT ENCLOSED ☐ BILL ME
☐ *Teacher* ☐ *Professional* ☐ *Student* ☐ *Patron of the arts*
*Please Print*
Name_____
Address_____
City_____ Zone____ State_____
DANCE Magazine 231 W. 58 St. New York 19

**REVIEWS** *(Cont'd from page 57)*

trooped on bearing signboards sketched with bathroom accouterments. What it all added up to is anyone's guess.

The musical score by Malcolm Waldron, played on piano, woodwinds, cello, and percussion, emphasized the monotony of tempo and intensity maintained relentlessly throughout. The mixture of movement and music was bland. No strong underlying motive was ever evident. Miss Vislocky's technique and movement vocabulary are quite limited, even to preventing her from exploiting the superior talents of one or two members of her group. Very little tension, either muscular or emotional, was apparent; levels were largely ignored; and only too often if the arms moved, the legs stood still. The greatest deficiency, however, lay in the controlling conception, so that hand play meant to be pertinent looked like a game of pat-a-cake, and balancing acts bore the strain of classroom exercises. The composition was split into five parts — "Wall," "Over the Wall," "One & ½," "Cold Stove," "Two of a Kind & Many of Another." *M.M.*

**!Flamenco!**
**92nd Street "Y"**
**May 7, 1961**

The program presented by Los Morenos (Luisa Verrette, Antonio de Jesus, and David Moreno), with guest artists Elena Marbella, Fernando "El Pintor," and Juan Martinez, was pleasant enough but not novel enough for an evening's entertainment. A variety show, it would fare better in the intimate atmosphere of a cabaret. Numbers were so brief as to stop just as they seemed to be getting started, and none was theatrical enough for the concert stage.

Dancer Luisa Verrette has an engaging personality and managed to catch the mood of most of her dances with dancer-singer Antonio. Interspersed were musical numbers by singer Elena Marbella and guitarists David Moreno, Fernando "El Pintor," and Juan Martinez. E. Woodford provided commentary and recited a poem by Garcia Lorca.

Star of the evening was tiny, white-haired flamenco guitarist Juan Martinez, who supported Antonio's zapateado in a farruca and soloed in a soleares. He had a hand in the choreography, too, but the program did not specify for which numbers. Similar versatility was displayed by Miss Marbella, her talents as a dancer revealed in the final bulerias. She has a strong, expressive voice; a formidable array of costumes.

It is a personable group—one we'd like to drop in on sometime for an informal flamenco fling. • *M.M.*

**AWARDS** *(Cont'd from page 35)*

longer dancing with the company, and that funny old song came to my mind: "After I'm gone you'll say you're sorry." I went home and it kept singing itself. Finally I sang it out loud so that I could get it out of my head and go to sleep. She was gone and I was sorry.

And it was very strange. Because there was *Swan Lake,* and there were wonderful Swan Queens, and there was the *Firebird,* and there was *Pas de Dix,* and there was *Four Temperaments,* and they were all so exciting — and yet something was missing. And the something that was missing was something that I like to call a quiet sparkle —a kind of funny little harmony that Miss Tallchief has . . .

Then something happened . . . Maria Tallchief decided to let go of the style with which the public identified her. And luckily Ballet Theatre helped her . . . The first result we saw last Monday night. Those of us who were there opening night saw her do *Miss Julie* with a kind of sharpness, a bite, an attack, and a fierceness that was quite amazing . . . I think that Miss Tallchief was digging very deeply. She came up at the end because there was applause, and she found applause and footlights. And she was a little dazed, because somehow she had done something very deep and brave — it was a kind of brave immersion . . .

**Rudolf Orthwine:**

*To Maria Tallchief: Star with a truly American flavor, your qualities of elegance, brilliance and modesty have enabled you to make a distinguished contribution to the recent cultural mission of American Ballet Theatre in Europe and Russia.* It is my pleasure to present to you the Dance Magazine Award.

**Maria Tallchief:**

You know, I really don't know what say. Miss Joel had asked me to talk about our experiences in Europe and Russia, and of all of the friends that we have made— which I certainly feel that we did. But somehow I come now and I see all of my old friends, and my new friends — Mr. Moiseyev and the members of his company — and I can only say how deeply grateful I am to Dance Magazine for presenting me with this. Thank you.

**Doris Hering:**

Folk dance, I think, is one of the most baffling dance forms of all. Because the people who do it seem to be having such a good time, and the people who watch it usually aren't. One of the reasons for this is that a basis of folk dance is the joy of

*(over)*


**Now . . . at last . . . the only comprehensive**

**TEACHER TRAINING COURSES IN**

# BALLROOM DANCING

***every subject necessary to make a successful teacher***
***fully organized, correlated and concentrated***
***completely authoritative***

Flexible Programs
Continuous Sessions
Enter Any Week

*Graded Class System . . . American Dances . . . Latin Dances . . . English Dances . . . Current Crazes . . . Children Classes . . . Music and Rhythms . . . Exhibition and Formation Dancing . . . Style and Movement . . . Business Procedures . . . How To Teach Classes*

**SUMMER 1961 JULY 10th to AUG. 25th**

**ALBERT BUTLER**

ten years Ballroom Editor
Dance Magazine
heads a faculty of renowned professionals

**Please send for brochure**

**111 West 57th Street, New York 19, N. Y.**
**Studio 421** **PLaza 7-6660**

**COMPLETELY AIR-CONDITIONED**

**it's time to "RUSH"**
**your orders on late spring recitals**

Our 33rd Annual Spring Recital Season is about to end . . . but before we close shop on this tremendous dance season, we want to make sure that your "last minute" fabric requirements will be taken care of in our customary prompt efficient way. So, if you have a late recital or need any of our original, most-desirable fabrics and accessories . . . please order them today!

For those teachers who helped us to make this our most successful spring season . . . our thanks and appreciation . . . and to all of our friends and customers, our wishes for a healthy and happy summer.

**ASSOCIATED FABRICS CORP.**

**10 East 39th Street, New York 16, N. Y.**

Mail This Coupon Today! For Your 1961 Costume Fabrics Catalog (Schools Only)

Name _____

School _____

Street _____ City _____ State _____

The
BALLET THEATRE SCHOOL
Lucia Chase, Director
Fernand Nault, Asst. Director
Official School of
The American Ballet Theatre
William Dollar
Valentina Pereyaslavec
Fernand Nault
William Griffith
Yurek Lazowski
Ludmila Shollar
Anna Youskevitch
Marianne Bolin
Elna Laun (Jazz)
and
Igor Schwezoff
*Graded Children's Classes*
•
*Adult Evening Classes*
•
Special Summer Course July-Aug.
*Approved by the U.S. Gov. for students from abroad*
*Elena Balieff, Executive Director*
316 W. 57th St., N.Y.C. 19 JUdson 6-1941

Affiliated Schools
5137 Classen
Oklahoma City
*Corliss Ingram, Dir.*

Cleveland
720 Euclid Ave.
*Ruth Pryor, Dir.*

Indianapolis
635 N. Pennsylvania
*Marguerite deAnguera, Dir.*

STEFFI NOSSEN SCHOOL
of Westchester
CHILDREN TEEN AGERS ADULTS
Master Classes
3 Winged Foot Drive, Larchmont, N. Y.
TE 4-0785

"ACROBATICS"
*Specialized Training*
JOE PRICE CO. 5-8877
1697 Broadway Suite 302 N. Y. C.

**AWARDS** *(Cont'd from page 59)*

participation.

But with Igor Moiseyev everything is different. Even the sound of accordions in the Metropolitan Opera House seems perfectly sensible. Somehow *Tristan und Isolde* goes right out of the window and in come the accordions, and everybody is perfectly happy — it makes very good sense. And even when they dance in front of plain gray curtains — and they're pretty plain and pretty gray — it somehow looks like a village green, and somehow there are trees in your imagination, and there is fresh air, and there is a sweetness, and charm and strength.

What's behind this magic? . . . Well, we all know that his dancers have a phenomenal ballet technique — that's pretty evident. We all know that they can perform the most fantastic *tours de force*. I've never seen so many varieties of *prysiadka;* I've never seen so many varieties of getting into the air. But the important thing is that these *tours de force*, these great excursions, come out of a context. The dancers are saying something; they are saying something about each other; they are saying something to the audience. And so it all makes sense . . . Unlike many people who handle folk material, Mr. Moiseyev is not overawed by it. He doesn't say, "This is folk material, everybody be reverent." He takes it, he controls it, he molds it, and — overused word — he choreographs it.

And besides which he must be a phenomenal executive. Can you imagine controlling a company of a hundred dancers and teaching them over 160 works? He does . . .

Of course this year we've all been delighted by "Rock 'n' Roll," one of the most unusual and clear picturings of one kind of popular dance in America. I've been thinking about it, and wondering what would happen if he saw a revival meeting in the South; a cornhusking up North; an Indian ceremony in the Southwest; or perhaps along the levee—if people still go along the levee—was exposed to tap dancing at its most basic. I have a feeling that he would take all this material and present us with an image of our own country that we didn't know existed . . .

**Rudolf Orthwine:**

*Igor Moiseyev: You have molded Russian folk material into a new and exciting theatrical form, and with the tours of your unique company you have helped to build a firmer bridge between the United States and the Soviet Union.* It is my great pleasure to present to you the Dance Magazine Award.

**Igor Moiseyev** (remarks intermittently translated into English by official Moiseyev company interpreter Ovid Gorchakov):

Ladies and gentlemen (spoken in English). Today I address you as "ladies and gentlemen," but I would like you to really hear "my dear friends." I must say that this is not the first time that I have received official recognition for my work, but I must admit that at no other time have I been so excited by an award. And I want to explain why, even at the risk of boring you.

I am excited by your recognition of my work, by the honor you have given me here.

But this subjective pleasure pales into insignificance when I think of my gratitude to you for your recognition of the work of our entire troupe, for the work it has done in its chosen field. I must sincerely say here that without that group, without that company, I'd be something less than wind without air.

Even that feeling is dimmed by another which is even more strong——the feeling that we present here not only ourselves, our company, but the whole of our country —the art of that country. Therefore we are very grateful to you for your recognition of the role of that art, and of its achievements. I thank Dance Magazine on three counts today: on my own behalf, on behalf of our entire company, and on behalf of our whole country.

And then there is still another feeling—a very important one that I think we all share here: the feeling of gratification that in our time the role, the work, of an artist is not evaluated only on esthetic grounds, but as a social factor.

I was very gratified to hear in the citation the word "bridge"—"bridge" in its ephemeral or figurative sense; but I think it is a very solid bridge that now binds our two countries. The political situation is one that is of great concern to everybody, and we are happy to know that the voice of an artist has become so meaningful in our time. The ancient Greeks used to say that there where arms rattle, where weapons rattle, there the arts fall silent. And I think it symbolic that on the very day an alert took place in the city of New York, I took part in a very human and memorable meeting which stresses the importance of art and gives recognition to it. Today that means, to me at least, that the voice of the arts is stronger than the voice of weapons.

In conclusion let me make clear that I am not the only recipient of today's Award. What I mean is that I am grateful

to those people here in America who, no matter what the political weather, always strove to bring our countries together in the cultural field. I have in mind Mr. Sol Hurok, who has worked tirelessly for cultural exchanges between our two countries.

And I must also deeply thank the editors of Dance Magazine. It is the effort of many people that has made today possible—the efforts of my company, of my country, of your country that have made this event possible. I thank you from the bottom of my heart, and wish that such events, such get-togethers between representatives of your art and the art of our country, would take place more often.

**Lydia Joel:**

And now, a brief epilogue — a "surprise encore"—from a friend of the dance.

**Sol Hurok:**

Our ambassador Coombs couldn't prepare a speech between Washington and New York— I can't prepare a speech from there to here! . . . I know I don't have to tell you what all of us together have done for the dance in this country. And indirectly it has helped the whole world. When we think about it, we face the fact that in 1925 we had perhaps two or three ballet schools. Today we have almost 7,000 ballet schools. Our trouble is that we haven't got enough ballet companies as an outlet for our dancers . . .

Miss Agnes de Mille, recently in Washington, said that she wants to mention the word "subsidize." She knows that's a dirty word in Washington, but she's going to talk about it. And I will continue her thought, because I am convinced that as long as we're not going to have subsidy, the dance world, and the repertory theatres, will be in peril, in trouble. We must work together, hard, to get a subsidy for our companies.

One more word from me, and that is that the press has helped tremendously to build up the dance movement in this country. I mention one man particularly, who has been working at it since 1926—Mr. John Martin, who is here today . . .

I hope that we shall continue to work together for cultural exchange. I think that it is a silk but strong thread, one of the few links between Russia and the United States to hold us together. Let us all continue. I will do everything I can. And I think that the cultural department of the Department of State, under Mr. Coombs—with his backing and with his help—will make it possible for this movement to continue on a greater and bigger scale . . .

**Lydia Joel:**

It's a pleasure to have you all here today. *END*

**AMERICAN BALLET CENTER**

ROBERT JOFFREY, Director

*Official School of the Robert Joffrey Ballet*

**SUMMER COURSE**

8 weeks — July 5 - August 25

Faculty:

GERALD ARPINO
EDWARD CATON
LILLIAN MOORE
ROSA STERNOV
GRACE ZIEBARTH

*write for summer course circular*

434 Avenue of the Americas at 10th St.
New York 11, N.Y. AL 4-8520

*School Approved by Government For Foreign Students*

**MATT MATTOX**

School of Dance
Ballet • Tap • Jazz • Modern • Primitive
Children and Adults
265 West 54th St. New York 19. N.Y.
LT 1-3236

**AL-LEON**
MINNS JAMES
**"THE JAZZ DANCERS"**
Specialists in the History of Authentic Jazz Dance.
**CLASSES IN JAZZ**
DANCE PLAYERS STUDIO, 1233 6th Ave. N.Y.C.
MO 3-5949

**SCHOOL OF AMERICAN BALLET**

*Official School of the New York City Ballet Company*

*Announces*

**A 6 WEEKS SUMMER COURSE**
**July 10th to August 19th**

*Summer Faculty:*
ANATOLE OBOUKHOFF
MURIEL STUART
ANTONINA TUMKOVSKY
PIERRE VLADIMIROFF

*Guest Teacher:* MELISSA HAYDEN

*Write for Summer Circular*

**2291 BROADWAY, NEW YORK 24**
**TRafalgar 7-9208**

**RAOUL GELABERT**

School of Dance

- *BALLET*
- *MODERN*
- *BODY PLACEMENT*
- *THERAPEUTIC EXERCISES*

To correct basic technique, injuries, etc.
Classes limited to 12

*ANNOUNCING WITH PLEASURE*
The opening of a special

DEPARTMENT OF MEDICAL MASSAGE FOR DANCERS

in accordance with your physician
Professional License By appointment only
63 E. 11 St. N.Y. 3, N.Y. AL 4-0067

**MARIQUITA FLORES**
School of Spanish Dance
Classical — Escuela Bolera — Regional
**FLAMENCO**
special classes for teachers and professionals
DANCE PLAYERS STUDIO
1233 6th Ave., NYC. Home: FA 1-2137

SAN FRANCISCO
**Academy Of Ballet**
**ALAN HOWARD, Director**
CAROLYN PARKS, MARC WILDE
SUMMER COURSE: JUNE 26-SEPT. 1
2121 MARKET ST., SAN FRANCISCO KL 2-1166

Loshin's / EVERYTHING FOR THE DANCE AND THE DANCER

WE'RE ON THE GO-TO SEE YOU THIS SUMMER!

June 25-30 WICHITA Midwest Dance Conv.
July 4-10 LOS ANGELES NADAA
July 14-19 HOUSTON NADAA
July 23-28 NEW YORK CITY DEA
July 23-29 CHICAGO NADAA

Yes, we'll be at all the conventions with our new line of garments, dance footwear and accessories. . . with the latest and most complete record listings . . . with everything for your Fall needs!

Loshin's COSTUME CENTER
215 East 8th St.
Cincinnati 2, Ohio

DANCE TEACHING AIDS
from Russell
• TAPCO TAPS • DANCE RECORDS
• PERSONAL OR BUSINESS STATIONERY
• BALLET PRACTICE BARRES
• DANCE ROUTINES
available now from
RUSSELL RECORDS, INC.
1403 Callens Road, Ventura, California P. O. Box 328
SEND FOR FREE CATALOGS AND TEACHER DISCOUNT PRICES

Headquarters for
FOOTWEAR • DANCEWEAR
• FABRICS
TRIMMING • ACCESSORIES
Fine brothers
727-729 South 4th Street
Philadelphia 47, Pennsylvania
• Fast and Efficient Service.
• Orders shipped within 24 hours.
• Large selection of quality fabrics, trimmings and accessories at value-packed lower than ever prices.
TEACHERS: *Write today on studio letterhead for our free illustrated catalog . . .*

***"Home on the Range" gets readied for showing on Norway TV.***

**NETTLES** *(Cont'd from page 18)*

Swedish comments referred to the main street of Oslo as "the Broadway of the North," one critic exclaiming, "Swedish TV could save a lot of money by sending people to Oslo to learn instead of to America!"

Both Sweden and Denmark were unanimous in calling *Slagerparaden* "the most elegant show we have seen in televison," with "fantasyful imagination and ideas that you never see in Swedish or Danish TV." The whole series was nothing short of a *coup de télévision* for Norway, casting her in a Cinderella role for her surprised Scandinavian stepsisters.

Gene feels that "what matters most to me is that I learned to trust my taste." His co-workers expected him to tell them what to do, and to be right about it — and he found that when he followed his instincts the results were satisfactory.

Gene's classes at the June Taylor School and at Princeton University had substitute teachers last fall, and he was reluctant to stay away from them. He wanted particularly to keep his connection with Princeton, since he started the department in modern jazz dance and feels that "jazz in the colleges as an art form is a good idea." However, he went back to Oslo to set the March Chat Noir revue, and plan an all-out ("even the King will be present on opening night") fiftieth-anniversary extravaganza in July. He will do the choreography for the spring series of television spectaculars. On the agenda, too, is the staging of *Little Mary Sunshine*, if all the rights are cleared. Finally, having been flown twice from Oslo to Copenhagen to stage shows for a Danish movie star, he has been asked to do a movie in Copenhagen next fall.

Oslo may be way off-Broadway, but as an opener for Gene it was a *Slagerparaden* supreme. The black cat (Chat Noir) that crossed his path seems to have brought *good* luck. *END*

But let me tell you about the most exciting thing that happen to me all the time I am with the Diaghilev company.

*What was that?*

E.L.: It is the time Nijinsky come back to visit the company. You know Diaghilev felt very bad about Nijinsky and he hoped to revive his memory by bringing him back to the company. For the occasion we did a special revival of *Petrouchka*. Karsavina even came back to dance the part of the Doll. I was one of the Gypsy Girls.

I remember that night very well. Before the performance we all lined up on stage—like we did so many times to welcome guests. We were all in costume, all across the stage. Karsavina was in line with the rest of us. Diaghilev hoped that seeing her would startle Nijinsky.

Everybody is talking, then suddenly it is very quiet. I look down the line. Nijinsky is coming down the line. His sister Nijinska and Diaghilev are with him. I will never forget, he is wearing a bright red tie. Men hardly ever wore bright ties like that in those days.

He looked so young, like a child. And he had an empty little smile. Down the line he came. He shook hands. He smiled that little smile. He came to Karsavina, and for her that same little smile. He did not remember her.

After the performance we all rushed to the peephole. I guess you don't have those now. It was a little hole where you could look at the audience. Nijinsky was in a box with Diaghilev. Diaghilev was watching him very closely to see if he had remembered anything, but Nijinsky still just smiled. It had not brought him back.

*Where were you at the time of Diaghilev's death?*

E.L.: I was in Warsaw. After Vichy we took a two month break, so I had gone home. As soon as I arrived, the press interview me.

I am very happy to talk. I tell them of course I am going back to Diaghilev. That it is far superior to the Warsaw Opera. I tell them the training for ballet is a lot better and I even suggest the Opera send someone to learn about training from them. To make things worse I say that the Warsaw Opera training gave dancers legs like balloons.

Then, just before I return, a telegram came. Diaghilev was dead. The company was not to be reorganized.

I was very shocked. I thought, "What will I do?" Soon I found out that with all my talking I was going to have trouble

*(Over)*

**DANCEWEAR** *by* Maurice

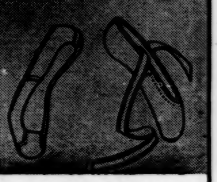
**JAZZ SLIPPER**
A D'orsay Cut Ballet Perfect for Modern Jazz. Has Either Pleated or Full Sole. Available With or Without Ankle Straps in All Colors.

**RUSSIAN SOFT-TOE BALLET SLIPPER**
Made With Short Elk Sole For Perfect Point. Full Canvas Lined to Absorb Perspiration. Available in Black, White, Pink, Red, and Blue Glove Kid. Other Colors to Order.

MICHIGAN'S LARGEST SELECTION OF DANCE WEAR!

Maurice

**SUPER-TOE**
The Perfect Hand Made Point Shoe With Suede Tip and Square Toe. Contoured Arch For Greater Flexibility. Available in Pink, Black and White.



Complete Selections Perfect Fit Guaranteed.

**FREE!** Write for new 32 page catalog. Dept. P
All mail orders filled same day as received.

Maurice Danswear, Inc.
33 JOHN R STREET • DETROIT 26, MICH.
• Formerly CHICAGO THEATRICAL SHOE CO. OF DETROIT

**OUR NEW ADDRESS**
**222 POWELL STREET SAN FRANCISCO**

*COSTUME FABRICS* *TRIMMINGS*

NEW by DANSKIN

DANCE SHOES DANCE TOGS ACCESSORIES

**NYLON LASTEX DANCE GIRDLE**

Knit of Nylon Lastex to give girdle control and abdominal support. Specially designed to be invisible under leotards and bathing suits. Can also be worn as outer trunks.

ONLY **$2.95** SMALL-MED. and LARGE

COLORS: Black, Red, White, Pink.

Price plus 4% Calif. Tax PLUS 25¢ P.P. Incl. NO C.O.D. ORDERS

**Fast, Dependable Mail Order Service. Catalog to Teachers only**

Lew Serbin — Danee Art Co., 222 Powell St., San Francisco

Name_____ Color_____ Size_____

Address_____

City_____ Zone_____ State_____

*New from "Hollywood"*

**PIROUETTE**

Stunning
Square Neck
"V" Back
Stretch Nylon

One of many exciting originals from "Hollywood".

Write today for FREE "Hollywood" Catalog.

Hollywood DANCEWEAR COMPANY

6512 VAN NUYS, BOULEVARD
VAN NUYS, CALIFORNIA



## READER SERVICE REPRINTS

the DANCE Magazine articles you've liked most . . . the ones you've wanted to keep . . . yours in handy reprint form.

1. Directory of Dance in Colleges (1.00)
2. Booklist for Young Dancers
3. Toe Shoes When?
4. How to Knit Tights
5. How to make a Leotard
6. Cha-Cha-Cha Instruction
7. Mambo Instruction
8. Merengue Instruction
9. Modern Dance Exam for Teachers
10. Ballet Exam for Teachers
11. Ballroom Exam for Teachers
12. Lindy Comes of Age (Instruction)
13. Magic of the Merengue (Instr.)
14. That Romantic Waltz (Instruction)
15. Paso Doble Panorama (Instr.)
16. Calypso Bandwagon (Instruction)
17. Rumba-Cuban Style (Instruction)
18. How to Run a Ballroom Contest

**25c each — 5 for $1.00**

(N.Y.C. residents add 3% sales tax)

Circle the number **before each choice** . . . enclose remittance Amount $..... and mail

Name.....

Address.....

City..... Zone..... State.....

**Dance Magazine, 231 West 58 St., N.Y. 19, N.Y.**


**CIRCUS LADY** *(Cont'd)*

finding work in Warsaw.

The opera was willing to take me back but at a very low salary. I went back, but it was terrible. The ballet master would watch me practicing things I had learned in the Diaghilev company, then he give them to his favorite to do.

I left the Opera and did a little work in musical revues. Unfortunately, I just cannot sing.

I was doing a few bit parts in Polish films, too. And I was also engaged to be married by that time. I had just made a screen test for a big part in a film to be called *Thunder*. I did not hear anything, and I was sure my career was over.

My husband-to-be, Charles Mroczkowski, wanted us to get married right away, so I agree. Then, on my wedding day, I receive two offers. They want me for the film, and the Opera wants me back as ballerina. Then I remember what a fortune teller says to me back in Paris. She said, "You have a wonderful future—everything shines. But don't get married." On my wedding day I have to remember *that!*

*Did you ever resume your career after marriage?*

E.L.: Only once did I come close to it. Right after I am married, we move to England. My husband's father was a famous horse trainer. He had large racing stables, and he also train horses for the circus. He had sold horses to a circus in England, and my husband went with the horses. The English people just couldn't handle them right.

I was doing no dancing at all. Then one day we were driving from Ascot, where we lived, into London. Suddenly I see a sign, "Ballet Russe de Monte Carlo." I beg my husband to go see them, but he refused. Finally he takes me to the theatre and I go backstage alone.

There I found many people I had worked with in the Diaghilev company. Everybody was very excited to see me. Massine was with the company then, and he had always liked me very much. The girls rushed off to tell him I was there and they all come running back to say, "Do I want to rejoin the company?"

I am very thrilled but I tell them I will think about it. As I shut the stage door behind me, all at once I feel all alone. I look through the fog for my husband and our car. In the distance I see the car and I run up to it. It is empty. I do not know where my husband is, so I just sit and wait. Finally I see him coming through the fog. He climbs in the car, and looks straight ahead. He says, "What next?" All I say is, "Just drive away."

*How did you happen to start working with the circus?"*

E.L.: The owners of the circus thought of it. My husband was working for Bertram Mills then. They found out that I had been a dancer and they suggest to Charles, my husband, that he create an act for me with dancing horses.

Horses were never used like that before. It is very difficult to coordinate their movement to music. They do not actually move to the music you see, but it looks like they do because of cues from the trainer.

The first time I perform I am so thrilled to be back dancing. Then I start getting all mixed up. The horses get all mixed up, too. I shout to Charles, "What should I do?"

He shouts back. "Never mind your dancing, watch the horses!"

In 1947 we come to the United States to join Ringling Brothers, and I have been "watching the horses," but dancing, too, since then. And I like it very much. *END*

**BIBLIOGRAPHY** *(Cont'd from page 14)*

*asserts that contemporary French dancers are under-estimating the importance of the musician.*

Duncan, Isadora. THE ART OF THE DANCE. New York. Theatre Arts, 1928. 147p. illus. *A collection of essays and fragments written at various times by Isadora. Through them all runs her theme that convention has spoiled the dance as the natural expression of joy in life. Written with sincere, passionate conviction, these are memorable statements.*

Gallini, Giovanni. A TREATISE IN THE ART OF DANCING. London, 1772. 292p. *Addressed to the dancer, but not concerned with technique, which the author considers "mere mechanics." A still pertinent plea for expressive dancing. The author urges the performer to "paint with elegance a greater or lesser quantity of things admirable, agreeable, and useful."*

H'Doubler, Margaret. DANCE; A CREATIVE ART EXPERIENCE. New York, Crofts, 1940. xviii, 200p. illus. *A rare and intelligent consideration of the creative act in dance by a pioneer of the modern dance. The author discusses the transformation of experience into expressive, meaningful form.*

Heppenstall, Rayner. APOLOGY FOR DANCING. London, Faber & Faber, 1936. 233p. illus. *An argument in favor of ballet as an art of pure style — a thing of beauty, rather than a means of personal or dramatic expression. Heppenstall employs an unusually philosophic approach for our time — and a brilliant one.*

Kirstein, Lincoln. "WHAT BALLET IS ABOUT; an American Glossary," Dance Perspectives 1 (Winter 1959). 80p. illus. *Mr. Kirstein has a very clear idea of what he thinks ballet is about, and he discusses it in no uncertain terms. Whether or not you agree—and you are apt to feel violently about it — you'll find this brilliant essay provocative.*

Lucian. "ON PANTOMIME," The Works of Lucian of Samosata. Translated by H. W. and F. G. Fowler. Oxford, Clarendon Press, 1905. pp 238-63. *Written in the 2nd century A.D., this is the classic description of the Roman pantomime. The author praises the art, which he found both delightful and instructive.*

Manchester, P.W., and Morley, Iris. THE ROSE AND THE STAR. New York, Macmillan, 1950. 95p. illus. *A provocative discussion of the differences in repertory, style, and technique of the ballet in England and Russia, written with an awareness of the strength and weaknesses inherent in each.*

Michel, Artur. "THE BALLET D'ACTION BEFORE NOVERRE," Dance Index (March, 1947), pp. 52-71. illus. *The distinguished German critic shows that Noverre's famous "Letters" were preceded by a century of writings urging that dance should cease to be frivolous and return to its true and original function as expressive, dramatic movement.*

Noverre, Jean Georges. LETTERS ON DANCING AND BALLETS. Translated by C. W. Beaumont. London, Beaumont, 1930. 169p. illus. *A fortunately accessible edition of the 1760 classic apology for the "ballet d'action." Violent, blunt, but never unreasonable, Noverre rages against the affectations of his day and urges dancers to endow all their steps with feeling and expression. His arguments are fundamental to all critical thinking about dance, and should be as familiar to the dancer as Shakespeare is to the actor.*

Priddin, Deirdre. THE ART OF THE DANCE IN FRENCH LITERATURE FROM THEOPHILE GAUTIER TO PAUL VALERY. With a foreward by Arnold L. Haskell. Preface by Cyril Beaumont. London, Black, 1952. xvi, 176p. illus. *Miss Priddin examines the work of certain authors — Gautier, Mallarmé, Valéry, and Cocteau, among others — who have used the dance as a vehicle for the expression of their esthetic or intellectual theories. She shows the relationship of these ideas on the dance to the intellectual climate of the times, illuminating a heretofore unexplored area of literary history. An excellent analysis of the problems of dance esthetics.*

Selden, Elizabeth. ELEMENTS OF THE FREE DANCE. New York, Barnes, 1930. 163p. illus. *An early, important statement on the theory of the modern dance. The author conceives of the free dance as the projection of individual inner vision, and he urges that sincerity of expression is more desirable than geometric laws of beauty.*

Sorell, Walter, ed. THE DANCE HAS MANY FACES. Cleveland, World Publishing Co.; 1951. xvi. 288p. illus. *Essays on all phases of the dance, especially written for this compilation by such distinguished practitioners of the art as Ruth St. Denis, La Meri, José Limón and Carmelita Maracci.*

Stewart, Virginia (compiler). MODERN DANCE. New York, E. Weyhe, 1935. 155p. illus. *Revealing and provocative articles by the leaders of the modern dance in Germany and America, including Michel, Wigman, Palucca, Graham, Humphrey, Weidman, and Holm. The authors state a variety of philosophies, but they agree that the modern dance seeks freedom to express inner feeling; that it is not a system, but a point of view.*

Storey, Alan. ARABESQUES. With decorations by Hugh Stevenson. London, Wolsey, 1948. 151 p. illus. *Essays on various aspects of balletic history — Noverre, the Romantic ballet, Fokine, the Diaghilev Ballet — viewed from an esthetic rather than an historical point of view. The author's approach is serious, even original, but lacks clarity in some parts.*

Valéry, Paul. DEGAS. DANSE. DESSIN. Paris, Gallimard, 1938. 178p. *Thoughts on dance by the great French poet and critic. Valéry contrasts ordinary movement, which is a means to accomplish some task, with dance movement, which is an end itself, producing pure states of emotion, without practical purpose. A beautifully contrived theory, similar to, but more subtle than, that of Levinson.*

*(Cont'd next month)*

**"3 CHEERS FOR TAMPAX! IT'S A WONDER!"**

**"Forgive the pun, but I do feel cheerful when I use Tampax. It was the clumsiness of the other way that was getting me down. Instead of those hard-to-dispose-of pads, I now use pure surgical cotton Tampax® that absorbs internally. I feel so much nicer, fresher, daintier. Nothing can show, no one can know. Tampax really is a wonder!"**

* * *

Millions of women prove they cheer for Tampax by using the product regularly. Many of them write their gratitude to the company. They say that Tampax has released them from bondage. They say they haven't missed out on swimming or dancing or *any* activity in years! They couldn't say nicer things about *any* product.

NO BELTS
NO PINS
NO PADS
NO ODOR

Why don't you try Tampax? Your choice of 3 absorbency sizes wherever such products are sold. Many women buy both Regular and Junior, or Super and Regular, for different days. Save on the economy package of 40.

☆*Sport clothes by Robert Sloane, Inc.*

**TAMPAX** Incorporated, Palmer, Mass.

# New Arrivals by KIMBO

**DELIVERY DATE: JUNE 1**

**Vital Statistics: 45 and 78 R.P.M.**

174 — A PENNY A KISS, A PENNY A HUG
175 — WE COME FROM MARS
176 — FANCY DANCE PARADE
177 — THE COWGIRL BALLET
178 — HOW DO YOU DO — I'M A BAT
179 — SQUEAKY THE MOUSE
180 — THE POWDER PUFF MOB'S IN TOWN
181 — FIREMAN CHA CHA
182 — THE KIMBO POLKA
183 — THE ARISTO CATS
184 — WEDDING OF THE KIMBO KIDS
185 — LET'S GO BACK TO 1892
186 — ELLIE THE ELF
187 — ELEGANT ELEPHANTS
188 — CHILDREN'S SONGS FOR SELF-EXPRESSION #7

**All the new releases will be taught on the 1961 Dance Caravan Tour.**

NEW Catalogue Now Available.

**KIMBO RECORD CO., BOX 76, WAYNE, N. J.**

*Dance Portraits and Photographs*

ZACHARY FREYMAN

by Appointment PL 1-1864

*Dance Magazine staff photographer*

algy DANCE COSTUMES

algy DANCE COSTUMES

algy DANCE COSTUMES

algy DANCE COSTUMES

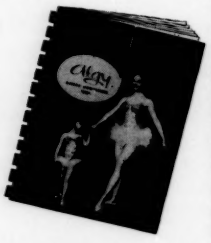
algy DANCE COSTUMES

algy DANCE COSTUMES

over 50 sequin costumes "to dance in"... ballet to specialty numbers

148 West 24th St.
New York 11 N.Y.

*for your free copy—*
Please return request on your school stationery.





**TAP SERIES**

# THE LIGHT TOUCH

*BY PAUL DRAPER*

Being light on one's feet is a desirable characteristic whether one is a dancer or not. For the tap dancer it is not only desirable, it is essential. A heavy-footed tap dancer is a contradiction in terms, since "tap" means to strike lightly.

Being light is a matter of control and strength. Control, in order to place the weight-bearing leg or tapping foot exactly where you want it; and strength, to make sure you can lower the weight exactly when you want to.

Let us begin with the tools of the tap dancer, since they play an important part in producing lightness and clarity. The taps must be small and securely fastened to the shoes. I mention this fact fairly often, and it's like trying to flood the Sahara with a teapot. There are small, light taps, and they can be securely fastened to the shoes. It takes more time, but it's not impossible. The same goes for shoes. They must fit, give support and be flexible. This costs more money, but it is not an extravagance. The best shoes are made to order. Ready-mades that will do can be found; it means more shopping around, but a serious dancer can find a good shoe.

The ankle must be very strong and very flexible. Constant exercise helps. For example: rotating, flexing, relevés, picking things off the floor with your toes. Exercise isn't a substitute for dancing, but should be done regularly no matter how much you dance.

The knees and thighs must be prepared to accept weight and sudden effort at all times, and be aware of the fact that they are doing so. The weight must exert its force in a straight line from its center to the weight-bearing portion of the foot; or, if the weight force is exerted angularly, it must exactly match the frictional resistance of the foot on the floor. If it doesn't you'll slip and fall — heavy or light.

The awareness your leg has of being about to receive the weight of your body probably plays the most important role in being light on your feet. I can't tell you how to practice knowing exactly where your well-pointed foot is in relation to the floor at the near end of a leap, but I can tell you that, if you want to land lightly, you must know. When you do, you can ab-

sorb the shock of landing with the minimum kerplunk, and you will sound almost as if you had stepped instead of jumped. The lowering of the heel, which plays such an important part in tap dancing, is something I have often discussed in this column. Suffice it to say now that the more you can control the lowering, the better. This requires strength and concentration.

The buttocks, the lower back, the lower hips, and the abdomen all help regulate the positioning of the weight-bearing legs. In order to be light on your feet, this area must control itself so that it is never unwittingly moved off its axis by the action of a leg. In other words, make sure you keep your hips down and in line when you do battements — little or large — at the barre.

The whole back works to keep your center of gravity where you want it. If you let it fold up to absorb the impact of a step or jump, the result will be more kerplunks, as well as being dreadful to see.

The arms and shoulders help to balance the rest of the body both physically and esthetically. They must move consciously and never be flung about — as is too often the case. Balance is not maintained haphazardly by frantic or desperate means. It is maintained by very exact and delicate adjustments, and when successful is a component of what we call beautiful.

The head must move so that the eyes always have a fixed point of focus. From this point the eyes can inform the brain how to order all the rest of the body to do the things discussed above. The head performs another function: it creates the over-all point of view of the dancer, without which no amount of strength and control means anything.

Finally, remember to try to move, "all of a piece" when you dance, and don't leave anything behind. It'll rattle if you do.

The following verse is, with humblest apologies, like singing in the shower:

*To softly dance, take love and skill and*
*mix them well with these:*
*Four taps, two shoes, ten toes, two feet,*
*two ankles and two knees,*
*Two quadriceps, two thighs, two hips, one*
*muscle, gluteous maximus.*
*Then let the back and abdomen be dutious, not laximus.*
*Take shoulders, chest, the hands and arms,*
*they frame one neck and head.*
*From whence, with heart, the urge to*
*dance is positively bred.*
*Oh yes! The pelvic girdle free, but keep*
*it strongly bound,*
*Then ev'ry tap that's heard'll be a light*
*and lovely sound.* *END*


## CLASSIFIED

**FOR SALE:** BALLET SCHOOL in Westchester Co. Walking distance to NY Central RR. 40 min. from NYC. Large studio, maple floors, barres; 2 dressing rooms, 2 baths, costume storage room. List of over 150 students available. Write: Box A-79, Dance Magazine, 231 W. 58 St., NY 19, NY.

**INSTRUCTOR WANTED:** Experienced teacher wanted by an established school in Texas. Must teach ballet, tap, modern jazz and baby work. 50% of the net to qualified person. Write: Box A-74, Dance Magazine, 231 W. 58 St. NYC 19.

**OFFERED** to sincere and well-qualified person or persons, two midwest ballet studios. Excellent facilities. Highest reputation in population area of at least 250,000. Students dedicated and well-trained in graded system, accustomed to professional approach with no yearly recitals. Performing ensemble with wardrobe. Time ripe for development of regional company. Send credentials to Box-77, Dance Magazine 231 W. 58 St. N.Y. 19, N.Y.

**NY Ballet Teacher-Choreographer,** Fem. Classical, character, modern. Exp. in ballet & Opera comp., & TV desires position with civic group, school or college. Interview possible June 27-Aug. 31 while on summer engagement in USA. Presently on European commitments. Write: Box A-75, Dance Magazine, 231 W. 58 St., NY 19, NY.

**DANCE STUDIOS FOR SALE** — Two beautiful, well-equipped in growing area Northern N. J. One hr. from NYC. Unlimited possibilities for ambitious teacher. Reasonable. Write: Box A-76 Dance Magazine, 231 W. 58 St., NY 19, NY.

**POSITION WANTED,** in NYC area, by teacher of SPANISH (FLAMENCO), and SOUTH AMERICAN dances — classic & folk. Peru's leading dancer, now living in NYC, has also performed at Jacob's Pillow. Write: Box A-78, Dance Magazine, 231 W. 58 St., NY 19, NY.

**DANCE STUDIO BUSINESS FOR SALE** with studio space for rent; Bergen County, N. J., near NYC. Established, with guaranteed following. Write: Box A-72, Dance Magazine, 231 W. 58 St. NYC 19.

**WANTED:** The finest available male teacher-choreographer for professional school & company therewith; outside New York state; wonderful tradition. Young, capable, clean-cut; classic ballet & M.J. Write: Box A-73, Dance Magazine, 231 W. 58 St. NYC 19.

**FOR SALE:** Long established Ballet and Tap School. Most desirable California location. Excellent opportunity for expanding and performing. The school is well recognized by ballet authorities Send inquiries to John Mahoney, 2448 Cedar St Berkeley, Calif.

**WANTED:** Teacher-Director — Experienced with children. Ballet, Tap, Modern. May add ballroom. Reputable, well equipped seashore N. J. school. Financial terms open. Write: Box A-71, Dance Magazine, 231 W. 58 St., NY 19, NY.

**MAJESTIC HOTEL, HAITI,** offers special arrangement for summer guests. Home of the Bacoulou Vodou Dancers, one can watch rehearsals of Haitian dancers at their best. Special summer course dance program being arranged this year. Write for information to: Odette Wiener, Box 991, Port-au-Prince, Haiti.

*Irene's* DANCEWEAR
"QUALITY AT LOWER PRICES"
**SHOES • LEOTARDS • TIGHTS**
Send for Catalog and Wholesale Prices
*83-46—249 ST., JAMAICA 26, N.Y.*

The Technique of
**Spanish Dancing**
*and* **Zapateados** (heel clicks)
**$3 post paid,** (No C. O. D.'s)
**NICHOLAS TSOUKALAS**
**728 Lawrence, Detroit 2, Mich.**

# Everything From
# The Waltz and Foxtrot For Sixth Graders
# To
# The-Craze-of-the-Moment
# "LA PACHANGA"!

IN THIS MONTH'S
BALLROOM
DANCE MAGAZINE

**BALLROOM** DANCE MAGAZINE 231 W. 58th St. New York 19, N.Y.

_____ **1 Yr. $2.50** _____ **2 Yrs. $4.50** _____ **3 Yrs. $6.50**
(Add $1 per year for postage outside Canada, U.S. & Possessions)

_____ **Payment Enclosed** _____ **Bill Me** _____ **Teacher**

**Name**_____

**Address**_____

**City**_____ **Zone**_____ **State**_____

DANCE SUPPLIERS TO THE STARS

**HOFFERT**

***CHICAGO THEATRICAL SHOE CO.***

EVERYTHING FOR THE DANCER

*STILL TIME for ordering your RECITAL WEAR. We can make it easy for you with our beautiful array of colors and styles in Leotards, Tights, Accessories, and Dance Shoes, Follow the trend and ideas of the major movie and T.V. Studios, by dressing up the basic tights and leotards.*

WRITE FOR YOUR NEW FREE CATALOG ORDERS SHIPPED SAME DAY RECEIVED

"WE SHIP EVERYWHERE"

**HOLLYWOOD**
6816 HOLLYWOOD BOULEVARD
HOLLYWOOD 28, CALIFORNIA

**CHICAGO**
6 EAST LAKE ST.
CHICAGO, ILLINOIS

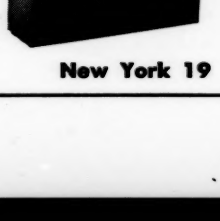
*Keep your DANCE Magazine together and protected from wear . . .*

**DANCEMAGAZINE BINDER**

**Handsome, hard-covered binder in red simulated leather tooled in gold. Holds a full year of DANCE Magazine.**

only **$3.00** *(Plus 25c postage)*

*NYC Residents: Add 3% Sales Tax*



**DANCE Magazine** **231 W. 58 St.** **New York 19**

# NEWS OF TEACHER ORGANIZATIONS

Summer School for Teachers of the **NAB** is for 6 weeks—July 10-Aug. 18. We regret that last month we announced the wrong location for classes—they'll be at Dance Players Studio in NYC. Faculty will be **Thalia Mara, Arthur Mahoney, Hilda Butsova, Yurek Lazowski, Thomas Armour, Violette Armand, Marie Grimaldi,** and special guest teacher **Alexander Bennett,** of Britain's Royal Ballet. Classes are based on NAB's Graded Syllabus which combines Cecchetti, Russian and French schools.

Teachers' Seminar of the **CCA** is July 10-14 at the Park Sheldon Hotel, Detroit. Guest instructors will include **Laura Wilson,** from London, Senior Examiner of the Cecchetti Branch of the **Imperial Society of Teachers of Dancing: Fernand Nault,** Ballet Master of American Ballet Theatre; and **Ann Hutchinson,** President of the Dance Notation Bureau, NYC. Regular faculty comes from CCA's Executive Council and General Board. Material is based on the Revised Syllabi of Cecchetti Grades I through VI. An extra feature will be classes in Finnish, Polish and Highland Folk Dancing. Preceding the Seminar is the Student Normal School, July 6-9.

Looking over the roster of star names on the faculties of summer conventions, we are struck with the wealth of teaching talent available to conventioneers this year. In this space it is not possible to give profiles of all, or even to give complete lists from the larger organizations. Those commented upon here we have selected purely at random.

We are pleased to see back on the convention lists the name of **Russell Markert,** who will teach for **CNADM.** The renowned producer-choreographer at the Radio City Music Hall in NYC is, of course, best known for the world's foremost "line"—his fabulous Rockettes. Dapper, urbane and delightfully witty, Markert always has plenty of interest to say to dance teachers—and doesn't hesitate to speak his piece. "Don't send me girls who are just 'stagestruck'," he has often said. Specifications for what he needs are most precise and widely publicized. He has been known to be caustic about the results of so-called "good training" which turn up on his doorstep.

On the **DMA** list, for their Philadelphia convention, we see the name of **Walter Camryn,** whose contribution to American dance merits constant praise. This Montana-born Chicagoan is to teach "character." In this case, however, "character"

**ABBREVIATIONS**

ASTD, American Society of Teachers of Dancing; ADTNJ, Associated Dance Teachers of New Jersey; ADTSC, Associated Dance Teachers of So. Calif; CCA, Cecchetti Council of America; CNADM, Chicago Nat'l Assn. of Dance Masters; DEA, Dance Educators of America; DTCB, Dance Teachers' Club of Boston; DTG, Dance Teachers Guild; MDA, Midwest Dance Assn; NAB, Nat'l Academy of Ballet; NADAA, Nat'l Assn. of Dance & Affiliated Artists; NCDTO, Nat'l Council of Dance Teacher Organizations; TATD, Texas Assn. Teachers of Dancing.

does not mean study of the conventional Russian-derived ballet roles. Camryn's forte is Americana material, a subject in which be began pioneering back when it was far from fashionable.

For both its NYC and Seattle conventions, **DEA** will have **Evelyn LeMone** to teach ballet. She is director of a handsome studio in Pasadena, California, which specializes in ballet, modern and character, and which is headquarters for her Pasadena Dance Theatre. For many years she has also been at the Pasadena Playhouse, where dance is a required subject for budding actors.

It is reassuring to see modern dance turning up again as a convention subject, after several years of neglect. On the faculty for the **TATD** Normal School is the gifted young Texas dancer, **Jerry Bywaters.** Originally trained in Dallas by Edith James and Toni Beck (our Dallas correspondent), Miss Bywaters continued at Juilliard and in Europe, for which she was awarded a Fulbright Fellowship.

By popular demand, the **ASTD** is having a return engagement of **Robert Philippe** to teach stage make-up. For ten years he has been with the Make-Up Dept. of the National Broadcasting Co., where he has created make-up for many stars and for most of the major shows. What does he know about make-up for dancers? He's married to one—Kathryn Lee.

At the **MDA** in Wichita, one of the important Regional Ballet directors, **Stanley Herbertt,** is on the ballet faculty. Head of the flourishing St. Louis Civic Ballet, Herbertt is an alumnus of Ballet Theatre.

From **DTCB,** whose convention comes last in the summer season (Aug. 27-31), we've so far received faculty only for the preceding (Aug. 21-25) Teachers' Training Course. They are **Dorothy Etheridge,** ballet; **Mary Jane Brown,** tap; **Anne Green,** modern; **Ron Greenwood,** ballroom.

At presstime it looks as though Illinois teachers have won a battle to remove objectionable features from House Bill 591, which originally included a number of unfair restrictive provisions which would have affected all dance studios, rather than the ballroom chain schools, whose practices were the original reason for the measure. A delegation from **CNADM** descended on Springfield for two days to get "the message" through to the lawmakers. The **NCDTO,** at the request of CNADM, also entered the picture to alert legislators concerning the dangers in the bill.

DONALD DUNCAN


*Curtain Call Costumes, inc.*
Box 583 — York, Penna.
Famous for Continuous Leadership in Ready Made Recital Costumes
*Manufacturers & Designers*

• **ESPINOSA'S World Famous BALLET BOOKS** •
**Analytical Description of all the Orthodox Techniques**
**Elementary $2 Intermediate $2 Advanced $3 100 Simple Enchainements $2**
**SPECIALLY COMPOSED MUSIC for Barre, Adage, Batterie, Etc.**
which may be used in conjunction with the above books
Grade 1-3 ..... $1.50
Grade 4 & 5... $1.50
Album of Twenty Grade Dances.. $1.50
Elementary, Intermediate, Advanced ... $1.50 each
Remittance with order to:
THE BRITISH BALLET ORGANIZATION
Woolborough House, 39 Lonsdale Road, London S.W. 13, England
The Organization's Quarterly Bulletin costs $1 a year (post free)

We thank our customers for their sincere patronage.
Hope to see you all at the coming conventions.
**chatila & co.**
5719 *Eighteenth Ave., Brooklyn* 4, *N. Y.*

Eddie and Ruth Hanf

**HANF DANCE RECORDS**
*(The new sound in music that children love)*
A PLANNED GRADED SYSTEM FOR 3 YR. OLDS AND UP IN TAP, BALLET, JAZZ, ACROBATICS & BALLROOM. (With notes and records)
ROUTINES BY EDDIE AND RUTH HANF
OVER 22 YEARS —
- TEACHING AT MAJOR DANCE CONVENTIONS
- RECORDING (In our own recording studio — AMPEX EQUIPMENT)
- PROFESSIONAL DANCING AND ENTERTAINING
- TEACHING MANY THOUSANDS OF CHILDREN AND ADULTS
- TRAINING MANY PROFESSIONALS INCLUDING THE FAMOUS "TERESA BREWER" AND OTHERS.

Send for — **FREE SAMPLE RECORD** — (39 Numbers)
Hear that new sound in your own studio for pre-school, beginners, intermediate, advanced, professional and so forth.
HANF RECORDING STUDIO
1825 SYLVANIA AVENUE TOLEDO, OHIO
Phone GReenwood 4-4007
Send me FREE DEMONSTRATION RECORD (Teachers Only)
Name_____School_____
Street_____City_____Zone_____State_____

# TALK OF THE TRADE

BY WILLIAM COMO

There's nothing more conducive to the enjoyment of class study, or stimulating in its effect on student effort, than high-quality musical accompaniment. Teachers who have given attention to the reproduction of sound in their studios and to the contrasting variety of available recordings (rather than using the old and tired "war-horses" year after year) have noticed the magic that good sound imparts to their students' endeavors.

The era of tape recorders is with us! Surely the most versatile means of providing musical accompaniment, it also offers an exceptionally high standard of sound production. And the convenience it affords is time-saving and economic. Teachers can tape a large selection of music that will bear up longer than the usual record, and which can be started and stopped and started again with ease and speed.

RHEEM-CALIFONE CORP. has recently produced a new monaural tape recorder, the Califone Comet 70-T, designed for hard, continuous use, that is an example of quality at a new low in cost. The recorder is housed in a handsomely-styled, portable carrying case, with metal corners to withstand rough treatment. Features include a chrome kick-proof speaker grill, a rugged fool-proof two-speed tape deck that cannot spill or break tape, and a 6-watt peak output amplifier.

The case of the new recorder can be closed with 7-inch reels in position—a requirement of many school systems. A high impedance microphone conveniently stored in the lid of the 70-T is included in the net price of $199.50. May be ordered from the Rheem Califone Corp., at 1020 North La Brea Ave., Hollywood 38, Calif.

•

Eddie and Ruth Hanf, of the HANF RECORDING STUDIOS, are offering *free sample records* to teachers only. Their planned graded system of routines for 3-yr.-olds and up in tap, ballet, jazz, acrobatics, and ballroom, is presented on records, complete with notes. Write for sample and catalog to: Hanf Dance Records, 1825 Sylvania Ave., Toledo, Ohio.

•

NYC ballet teacher Raoul Gelabert has been licensed to open a department of medical massage in his studio. Featured are individually-administered therapeutic exercises to correct bodily malfunctions and injuries, and classes in dance therapy. Write for info: 63 East 11th St., NYC 3.


TOUTE LA DANSE ET LA MUSIQUE **EUROPERA**

The oldest specialized French review

*Editor-in-Chief: JEAN SILVANT*

Subscription: 1 year $9.00 — 6 months $5.00 110 Rue Chaponnay, Lyon (FRANCE)

Editorial offices: 39 Avenue Ernest Reyer, PARIS XIV

*The best specialized European review*

*photography by*

**FLATOW**

STAFF PHOTOGRAPHER DANCE MAGAZINE

*Studio and Location Assignments*

CHelsea 3-2262 — 75 Bank St., N. Y. C. 14


## SHOPPING GUIDE


| Books: | Page |
|---|---|
| British Ballet Org. | 69 |
| Chalif Publications | 14 |
| Dance Magazine Binder | 68 |
| College Directory | 26 |
| Dance Mart | 12 |
| Dance Notation | 12 |
| Little Brown | 12 |
| Music Publishers Holding Corp. | 22 |
| **Classified:** | 67 |
| **Dance Routines:** | |
| Hanf | 69 |
| Danny Hoctor | 18 |
| Fairyland | 24 |
| Jay Dance Notation | 24 |
| Rozanas | 26 |
| Smith-Bené | 24 |
| Jack Stanly | 52 |
| Tsoukalas | 67 |
| Varady | 26 |
| **Dance Footwear and Accessories:** | |
| Advance Theatrical Co. (Leo's) | 76 |
| Baum's | 28 |
| Ben & Sally | 26 |
| Capezio | 2 |
| Chatila | 69 |
| Chicago Theatrical | 68 |
| Curtain Call Costumes, Inc. | 69 |
| Dance Fashion | 26 |
| Danskins | 8 |
| Fine | 62 |
| Herbet | 26 |
| Hinote | 26 |
| Hoffert | 68 |
| Hollywood Dancewear | 64 |
| Irene's | 67 |
| Kling's | 18 |
| La Ray | 24 |
| Loshin's | 62 |
| Maurice Dancewear | 63 |
| Selva | 75 |
| Serbin | 63 |
| Spotlight | 24 |
| Star Costumes | 26 |
| Style Queen | 26 |
| Tigniere | 24 |
| Trep Art | 24 |
| Wolf-Fording | 26 |

| Fabrics: | Page |
|---|---|
| Advance Theatrical Co. (Leo's) | 76 |
| Algy | 66 |
| Associated | 59 |
| Baum's | 28 |
| Circle | 26 |
| Dazian's | 7 |
| Fine | 62 |
| Kalmo | 24 |
| Samuelson | 58 |
| Kate Shea | 26 |
| **Miscellaneous:** | |
| Colorartex Inc. | 29 |
| Evyan | 23 |
| Flatow (Photographer) | 70 |
| Freyman (Photographer) | 66 |
| Glodell (Castanets) | 24 |
| Gordon Novelty | 24 |
| Lanvin | 9 |
| Mitchell (Photographer) | 58 |
| Reader Service Reprints | 64 |
| Russian Tea Room | 24 |
| H. W. Shaw (Gifts and Prizes) | 26 |
| Subscription Coupon | 58 |
| Tampax | 65 |
| **Records and Record Players:** | |
| Advance Theatrical Co. (Leo's) | 76 |
| Choreo Records | 24 |
| Dance Records (Danny Hoctor) | 18 |
| Hanf Recording Studio | 69 |
| Kenn Records | 24 |
| Marlos Ballet Records | 24 |
| Orion | 14 |
| Rheem-Califone | 29 |
| Russell Records | 62 |
| S & R Records | 75 |
| Stanly Practice Records | 52 |
| Statler Records (H. B. Shaw) | 26 |
| Stepping Tones | 28 |
| **School Listings:** | 72, 73 |
| **Teacher Organizations:** | |
| American Society | 53 |
| Cecchetti Council | 52 |
| Chicago Nat'l Ass'n. of D.M. | 53 |
| Dance Educators of America | 16 |
| Dance Masters of America | 13 |
| Dance Teachers Club of Boston | 54 |
| Midwest Dance Assoc. | 56 |
| National Academy of Ballet | 52 |

*(Cont'd from page 6)*

**SOUTHERN CALIFORNIA NOTES**

**Ruth St. Denis** was paid tribute in dance by **Laila Lezli** and **Magdalena**, who shared a program of a dozen of the First Lady's most famous dances, from "Radha" to "Salome". Miss Lezli is physically suited for the endeavor and has absorbed something of the St. Denis quality in her years of association at Miss Ruth's Hollywood studio. Magdalena, by contrast is of short stature and moves like a short person. The only dance of the program in which she suggested something of the St. Denis flavor was the playful Burmese parasol dance. Miss Lezli had her greatest success in "Cobras," "Red & Gold Sari", and "Kashmiri Nautch," the last-named providing the best dancing of the evening. Missing were the St. Denis mastery of drapery, the exquisite use of hands, the sinuous arms, the dynamics, the serenity, the wit, bite, lyricism, line, musicality, assertive vitality and projection of personality that made the theatre come alive when Ruth St. Denis took the stage. Lonny Cothron's recorded narration was superior and provided much historical background.

**Carmen Amaya** appeared in 5 concerts with her co. in April. Amaya has precision, speed force, balance, intensity and the same projection of excitement that made her a sensation at her American debut more than 20 years ago. Her 100% professionalism had the audiences—not full houses—cheering on their feet . . . **Lila Zali** was partnered by **Victor Moreno** in a concert by **San Fernando Valley Civic Ballet** that premiered 2 Moreno works: "Classical Suite" and "Eternally Damned". In "Suite" Miss Zali had a variation in which she did the best dancing of the evening. **Laszlo Jilly** was Man in "Damned", a modern ballet in which **Brooke McAllister's** projection made the role of Desire outstanding. Besides Mr. Jilly, **Henry Kersh, Bill Gray, Serge Maurier, Arturo Mendez, Jerry Skeels & Bill Fox** were given rather more opportunity than the female contingent. Mr. Moreno was particularly brilliant in petite batterie, several times executing entrechat dix. **Julio Torres & Margo** won acclaim with 3 surely danced Flamenco duets. The couple had just finished an engagement at Million Dollar Theatre on the bill with Mexico's beloved composer Augustin Lara and singer Pedro Vargas.

**Frances Dobson**, daughter of **Mona Frances**, flew home from study at the **Nat'l Ballet of Canada School**, to dance Swan Queen in **Whittier Civic Ballet** benefit with Montebello Symph. **Myron Reynolds**, just back from "Raymonda" perf. in Texas, was her Prince . . .

**Sujata & Asoka** presented their most interesting work to date in the US premiere of "Garuda & Nagini" in which the beautiful Asoka dances Queen of the Cobras to her partner's Bird of Light. The fight to the death has much of the excitement of the fight of the mongoose and cobra . . . **Jan Darian** danced his "Largo" in Manhattan Beach Community Church. Long a member of the **Ruth St. Denis Rhythmic Choir**, he has been asked to form a choir of his own.

**Edgar Johnson** danced Harry Beaton in the **Santa Monica Civic** "Brigadoon." . . . **Long Beach Civic's** "King and I" had **Bobbie Miller** as Eliza pursued by two of the most energetic bloodhounds in "King and I" history; **Mike Goss & Bill Barlow.** The guards, **John Mazur & Bill Sotele**, were equally athletic and laudable.

Several hundred real and Boy Scout Indians gathered for the annual Redondo Beach Indian Powwow at the High School gym. Real Indian drummers made the event a success . . . Both **UCLA & USC** had very large attendance at their annual receptions to high school students interested in dance.

**Alfred Huang** in his newest work, "The Newborn" (music, Ronald Arthur) has reached new heights as creative artist and virtuoso performer. The work easily topped the spring concert at UCLA, where Mr. Huang is taking his master's in dance.

"Assez Vif", choreography by **Elizabeth Ince** of a movement from the Ravel Quartet in F for 3 couples, was the most successful group work of the program, providing imaginative movement that lay within the range of the dancers. "Into Being", choreographed by **Linda Bauer** to long periods of silence punctuated by the spoken lines of an East African poem, was disciplined, beautifully lighted and set with imagination.

**Pia Gilbert**, whose score for Victor Paddock's "Realm of Sorrow" gave that work what strength it had, contributed a most engaging score for **Sally Kinwald's** "School for Witches." **Doris Humphrey's** "Passacaglia and Fugue," recreated from notation, was the closing work of the evening. Carefully done, and given attractive costumes and artistic lighting, the recreation proved that one thing not recorded by notation is the spirit of the original performance.

JOHN DOUGHERTY

**SAN FRANCISCO BAY AREA NEWS**

**S.F. Ballet's** spring season closed a success artistically; financially they need a bigger theatre. One hears co. is seeking one for next season. Your correspondent went to see "St. George and the Dragon" (Hindemith) and found co. had substituted preview of new ballet, **Mike Smuin's** "La Ronde." Manager **Leon Kalimos** was perturbed at having reviewer in audience but needn't have worried. Smuin has a tightly-constructed dance drama for 6 dancers, smartly effective to a jazz score by Tim Thompson. **Eugenia Van Horn** was so realistically strangled with a red handkerchief that she was in imminent peril of rolling into the orchestra pit; there is talk of changing the name to "The Red Handkerchief" since the action revolves around that prop.

**Lew Christensen's** Garden of Eden ballet, "Original Sin" was so popular it has had several special repeats during which it sharpened up considerably . . . "Lady of Shalott" keeps its poetic grip and is as beautiful now as at its world premiere a few season ago at U. of Calif. which commissioned it. Christensen's choreography, Bliss' score and the S.F. Ballet perf. realize the Tennyson poem sensitively. Treatment of the mirror theme is particularly appealing. **Jocelyn Vollmar & Roderick Drew** make an absorbingly effective 'Lady' and Sir Launcelot . . . For the Spring Opera Christensen devised neat court dances for the opening "Romeo & Juliet" . . . Advanced students of **S.F. Ballet School** performed **Balanchine's** "Concerto Barocco" in Berkeley May 20 with Young People's Symphony at annual Kiwanis-sponsored concert.

**Orchesis** members at U. of Calif. did entire production for spring concert Apr. 27-28. Choreographers included **Drury Spurlock, Sue Deering, Annette Macdonald, Jo Combs, Rhoda Slanger, Joanna Gewerts**, faculty adviser & dir.

**Welland Lathrop** choreographs Stravinsky's "Story of a Soldier" for Music at the Vineyards July 23 at Paul Masson Mountain Winery near Saratoga . . . **Magana & Co.** perfd. dances of India, Middle East and Caribbean at the Backstage, San Fran. 4 week-ends in May . . . **Sergei Temoff** produced 3-act "Puss in Boots" April 23 at **Contemporary Dancers** theatre using 25 actors and dancers. Choreography and musical arrangements by Temoff.

**Oakland Civic Ballet** performed in Lafayette Apr. 30, Oakland May 6, Manteca May 20, and Piedmont May 27, closing 16-concert season. In Piedmont co. previewed Dir. **Raoul Pause's** "Les Patineurs." Pause plans fall tour with 20 perfs. already booked. Co. has lost some dancers to **Ballet Russe de Monte Carlo, Robert Jeffrey, Pacific Ballet** and musicals, but has added soloists **Raoul Bettencourt** of Pleasant Hills & Nina Oshurkoff of Burlingame.

**Richmond Ballet** performed "Alice in Wonderland" to Deems Taylor's music May 6 in Richmond Memorial Aud.; also "Thoroughfare" (Morton Gould) and "Les Jeux" (Leroy Anderson). Reports last year's annual perf. attended by 3,000. Co. incorporated as non-profit corp. and started fund drive. Richmond Elks underwrite auditorium rental; musicians furnished by union.

It was Russian Opera Co's "Prince Igor," not Spring Opera which **Alan Howard** recently choreographed.

Alan Howard previews Pacific Ballet, new concert group's, fall season May 26-28 in S.F. Vet's Aud. Policy is "more interesting & dramatic ballets utilizing young artists for young audiences." Compared to Spring Opera of S.F.: young artists, young audiences, low costs. Principal choreographer **Marc Wilde.** Current repertoire: "Simple Symphony," "Don Quixote" pas de deux, "Miraculous Mandarin," "Jazziana," "Pas de Huit," "Raymonda" pas de deux, "Variations for Fun," and new classical "Rounds."
**ton, Christine Bering.**

**Goyo & Pepita Ortega, Curro & Olga Amaya** at Casa Madrid, S.F. nitery. CLIFFORD GESSLER

**NEWS FROM WASHINGTON, D.C. AREA**

**Washington Theatre Club** opened its doors to several spring dance events including "Poetry-In-Dance" by **Mary-Averett Seelye** May 5 & 11. This one-woman show of dance movement and poetry included a premiere of T. S. Eliot's "Burnt Norton."

**Renata Kuh and Svetlana McLee** appeared in a dance concert at the Nat'l Inst. of Health Aud.,

*(Cont'd on page 73)*

# DANCE SCHOOLS

### ARIZONA

CATALINA SCHOOL OF DANCE
*Ballet, Tap, Spanish, Hula*
*4044 North 1st Ave., Tucson*

### CALIFORNIA

BEVERLY HILLS ACADEMY of Music and Dance
*Robert Rossellat — Ballet Director*
*Beginners thru professional — Academic Training*
*120 So. Doheny Dr. CR 6-4283, CR 6-9003*

MICHAEL BRIGANTE DANCE STUDIO
*Ballet - Toe - Spanish - Tap*
*4167 W. 3rd St., Los Angeles DU 8-8055*

LE MONE BALLET CENTER
*Character — Classic Ballet — Modern*
*Home of Pasadena Dance Theatre, Inc.*
*25 So. Sierra Madre Blvd. Pasadena*
*SY 2-0873 SY 7-4513*

EVA LORRAINE (Mordkin) Classical Ballet
*Director of the First Calif. Ballet Co.*
*18 W. Colorado, Pasadena*
*HO 9-8608, SY 3-4498*

BARBARA PEYTON DANCE STUDIO
*Ballet — Character — Jazz — Tap*
*336 No. Coast Blvd., Laguna Beach*

JOSEPH RICKARD SCHOOL OF RUSSIAN BALLET
*Home of So. Calif. Ballet Co.*
*Studio: 2520 W. 7th St.*
*Los Angeles DUnkirk 4-7328*

MARY CLARE SALE Classical Ballet
*10960 Ventura Blvd., North Hollywood*
*(home phone: State 8-4899)*

SF CONSERVATORY OF BALLET & THEATRE ARTS
*Beginner Thru Professional • Scholarship*
*U.S. Imigr. Approved for Foreigners*
*1638 Market St., San Francisco JO 7-3377*

### COLORADO

'LLIAN CUSHING SCHOOL OF 'ALLET
*Maxine Willamson-Martha Carson-Assoc.*
*1429 Marion Street, Denver*

FLORENCE KESSLER SCHOOL OF STAGE DANCING
*R.K.O. Orpheum Theatre Bldg., Denver*
*Hope Moore, Associate*

### CONNECTICUT

BALLET STUDIO OF STAMFORD — *Approved by S. Hurok World Famous Impressario Ballet for Beginners thru professionals*
*Jeannette Lauret, Director*
*14 Suburban Ave., Stamford FI 8-9829*

### DISTRICT OF COLUMBIA

EVELYN DE LA TOUR DANCE WORKSHOP
*Center for Contemporary Dance — Modern Jazz*
*1519 Wisconsin Avenue, Wash. 7 FE 8-4744*

WASHINGTON SCHOOL OF BALLET
*Mary Day, Director*
*3515 Wisconsin Ave., NW, Washington 16*
*Home of the Washington Ballet*
*EMerson 2-4462*

### FLORIDA

THOMAS ARMOUR — Ballet
*2973 Coral Way, Miami HI 6-2523*
*8027 Biscayne Blvd., Miami PL 7-4843*

IMPERIAL STUDIOS — *Cecchetti Method*
*Member of Nat'l Academy of Ballet*
*Palm Beach Towers, Palm Beach*
*TEmple 2-4774*

GEORGE MILENOFF SCHOOL OF BALLET
*Russian Technique*
*251 Palermo, Coral Gables Ph. HI 8-5462*

### FLORIDA (CONTINUED)

ROYAL SCHOOL OF DANCE
*534 Chase Ave., Winter Park MI 7-3010*
*717 West Smith St., Orlando GA 2-6303*

BEVERLY & BOB WILLIAMSON SCHOOL OF BALLET
*334 Frisco Rd., Pensacola GL 5-0602*

### GEORGIA

THE ATLANTA SCHOOL OF BALLET
*Under direction of Dorothy Alexander & Merrilee Smith*
*Home of the Atlanta Civic Ballet*
*3215 Cains Hill Pl., N. W., Atlanta 5*
*CEdar 7-7872*

### IDAHO

GOSSMANN ACADEMY of DANCE ARTS
*Ballet, Tap, Acro, Baton, Ballroom*
*Sallye Gossmann, Dir., 1135 Syringa, Idaho Falls*

### ILLINOIS

ALLEGRO AMERICAN BALLET CO.

ALLEGRO SCHOOL OF BALLET
*Marie M. Comstock—Founder-President*
*Robert Lunnon—Art. Director, Ballet Master*
*410 South Michigan, Chicago 5*

DANCERS STUDIO — *Home of "The Aurora Reg. Ballet Co." Neil Peters, Dir.*
*44 New York St., Aurora TW 7-6300*

ELLIS-DU BOULAY SCHOOL OF BALLET
*Former Soloists, Sadler's Wells Ballet*
*20 E. Jackson Blvd., Chicago 4*

GIORDANO DANCE STUDIO
*Modern Jazz — Gus Giordano*
*Ballet Master — Ronald Colton*
*614 Davis St., Evanston*

BETTY GOUR
*Ballet — Character — Tap*
*Singers' Classes — Professional Classes*
*20 E. Jackson Blvd., Chicago 4*

EDNA L. McRAE SCHOOL of the DANCE
*410 South Michigan Ave., Chicago 5*
*WEbster 9-3772*

NORTH SHORE ACADEMY of DANCE & THEATRE
Arts: *Veteran Approved*
*1054 W. Wilson Ave., Chicago 40*

RUTH PAGE
*135 So. La Salle St., Chicago*

BENTLEY STONE-WALTER CAMYRN
*School of Ballet*
*185 W. Madison St., Chicago 2*

MARY VANDAS SCHOOL of DANCING
*Ballet, Character, Tap. Studio Theatre*
*2248 E. 73rd St., Chicago 49*

### INDIANA

ACADEMY of BALLET & RELATED ARTS
*Nadine Thornton, Artistic Director*
*527½ South Main, Elkhart*
*211 W. 10th, Michigan City*

JORDAN COLLEGE of BUTLER UNIVERSITY
*Baccalaureate Degrees*
*Complete Dance Dep't — Indianapolis 2*

### KANSAS

MIDWEST DANCE ASS'N SCHOOLS
*Wichita MDA School of Dance, 3130 East Douglas Bettie McConachie School, 6740 S. B'way, Aline W. Rhodes, Dir. Wichita*
*MU 3039*

### LOUISIANA

LAURENT SCHOOL of DANCE
*Ballet, Tap, Acro, Ballroom,*
*Modern Jazz and Baton.*
*Beginners thru Teachers.*
*131 N. Pierce St., New Orleans*

### MASSACHUSETTS

MME. TATJANA BABOUSHKINA VASILIAUSKAS
*School of Ballet*
*126 Mass. Ave., Boston CO 7-9845*

BARKER BALLET CENTER
DMA, DTCB, B.S. *in Dance.*
*Also, Tap, Jazz, Ballroom, Hawaiian*
*274 Main St., Worcester 8 PL 7-6237*

BOSTON CONSERVATORY of MUSIC
*Dance Dept., Jan Veen, Director*
*Modern — Ballet — Composition — Style*
*Academics — B.F.A. Degree*
*26 Fenway, Boston*

ALICIA LANGFORD BOSTON BALLET SCHOOL
*Complete Classical Training*
*295 Huntington Ave. KE 6-4308*

PRINCESS TATYANA OUROUSSOFF
*Brookline Ballet School*
*2001 Beacon St., Brookline AS 7-5171*

E. VIRGINIA WILLIAMS
*New England School of Ballet*
*Complete Classical Ballet Training*
*American Jazz — Spanish*
*186 Massachusetts Ave., Boston CI 7-7927*

### MICHIGAN

SEVERO SCHOOL OF BALLET
*Woodwar — Seven Mile Building*
*Detroit 3 TO 8-4065*

### MISSOURI

FLAUGH-LEWIS SCHOOL of DANCE
*All Branches of The Dance*
*1111 E. 62nd St., Kansas City HI 7434*

STANLEY HERBERTT BALLET ARTS ACADEMY
*6362 Delmar Blvd.*
*St. Louis 30*

MYLDRED LYONS STUDIO of the DANCE
*Ballet — Tap — Acrobatic*
*RKO Missouri Theatre Bldg., Kansas City*

### NEW JERSEY

FIREHOUSE ART CENTER
*Ballet Grace Ziebarth*
*187 Washington Ave., Coytesville*

NEW JERSEY SCHOOL OF BALLET
*Official School of N.J. Ballet Co.*
*327 Main St., Orange OR 7-1045*

### NEW MEXICO

ROYAL ACADEMY OF FINE ARTS
*Nina Coppola — Ballet Mistress*
*4003 Central Ave. N. E. Albuquerque*

### NEW YORK

JEAN ERDMAN THEATER OF DANCE
*Daily technique classes. All levels.*
*Saturday Children's & Teenage workshops*
*110 West 14th St., N.Y.C. 11 CH 3-3880*

JAY DANCE NOTATION
*class or private lessons, home study course*
*Leticia Jay, 10 E. 85 St., NY 28 RH 4-7588*

JOSEPH LEVINOFF
*Int'l Dance School — Carnegie Hall;*
*Write: 610 W. 145 St., NYC 31*

MODERN DANCE SCHOOL, YM & YWHA
*Lexington Ave., & 92nd St., N.Y. 28*
*AT 9-2400*

NEW DANCE GROUP STUDIO, *254 W. 47th St. Modern Dance, Ballet, Ethnic, Jazz, Adults, Beginners, Professionals. Special Children's & Teen-Age Depts. CI 5-9327*

PROFESSIONAL CHILDREN'S SCHOOL
*Est. 1914 Grades 1-12, Hours 10 AM-2 PM*
*132 West 60 St., N.Y. 23 Tel. JUdson 2-3116*

Just RHYTHM DANCE STUDIOS
Directors: Darrell Henline and Sylvia Levy
*Jazz—Ballet—Toe—Tap—Acrobatics*
*145 Merrick Rd. — Massp. Pk. LI 1-3894*
*Also: Oakdale, Freeport*

**NEW YORK (CONTINUED)**

UTAH DANCE & THEATRE WORKSHOP
*and Cross-Country Tour*
*Utah State University — Logan, Utah*
*8 Weeks: Summer Study, Travel, Performance*
*Dance Supervision: Gertrude Shurr*
*Info: Call Evenings — Dr. R. D. Yocom*
*WA 4-8737*

HELENE VEOLA
*Spanish and Flamenco*
*234 West 56th Street, NYC* *CO 5-1328*
*By Appointment only.*

RUTH WALTON SCHOOL of MODERN JAZZ & CHOREOGRAPHY
*Complementary subjects including modern, tap, creative work. Courses by mail.*
*233 W. 99 St., NYC* *MO 2-9062*

**OHIO**

MARIAN LACOUR — *Ballet and Modern*
*Dance College Conservatory of Music, Cincinnati* *AV 1-7800*

ANNELIESE von OETTINGEN SCHOOL OF BALLET
*Ballet — Character — Modern*
*2461 Madison Rd., Cincinnati 8, EA 1-0311*

JOSEPHINE and HERMENE SCHWARZ
*Ballet and Modern Dance*
*Memorial Hill, Dayton* *BA 3-1542*

**OKLAHOMA**

ROBERT BELL SCHOOL of BALLET
*Former Soloist "Original Ballet Russe"*
*3221 No. Classen Blvd., Oklahoma City*

**PENNSYLVANIA**

PHILADELPHIA DANCE ACADEMY
Nadia Chilkovsky, Director
COLLEGE DEGREE, DANCE MAJOR — Modern, Ballet, Ethnic, Dance Comp., Improv., Eurythmics, Music, History, ACADEMICS — Source Materials, Labanotation, Kinesecology.
271 S. Van Pelt St., Phila. 3
Catalogue on request.

**TENNESSEE**

ALBERTINE SCHOOL of the DANCE
*Nashville Ballet Society School*
*3325 West End Ave.*
*Nashville 5* *CYpress 8-3008*

JANE SHILLINGLAW
*School of Ballet*
*1507 21st Ave. S., Nashville*

**TEXAS**

THE EMMAMAE HORN DANCE STUDIOS
*Classic Ballet—*
*"Encouraging Artistic Development"*
*2707 Sage Road, Houston 27* *SU 2-4610*

MARGO DEAN SCHOOL OF BALLET
*Classical Ballet — Spanish Dancing*
*505 Westview, Fort Worth*

**VIRGINIA**

THE EMILIE BEARDEN SCHOOL of BALLET
*349 Warwick Blvd.*
*Newport News, Virginia*

SULLINS COLLEGE—SCHOOL OF BALLET
*Combines Liberal Arts Education with*
*Classical Ballet, A.F.A. Degree*
*Besa Sklarsky, Director*
*Bristol*

**WASHINGTON**

MARGARET TAPPING SCHOOL of DANCE
*Ballet, Tap, Acrobatic, Modern Jazz, Ballroom — 3216 East 45th Street, Seattle*

**CANADA**

ELIZABETH LEESE STUDIO
*Classical Ballet and Modern Dance*
*326 Victoria Ave., Westmount, Montreal*

**PORT-AU-PRINCE, HAITI**

HAITIAN INSTITUTE of FOLKLORE & CLASSIC DANCE
*Lavinia Williams, founder-teacher*
*Voodoo, Ballet, Tap, Ballroom, Teacher's Trng & "Haiti-Dance" Magazine Box 1221*


*(Cont'd from page 71)*

May 12 . . . Annual concert by the **Modern Dance Group of Gallaudet College** was May 15. **The Modern Dance Club of Howard U.** was scheduled to perform as a part of the annual May Festival on outdoor campus May 26 and to repeat in the theatre May 28 in works choreographed by **Ethel Butler & Virginia Roggee,** as well as in student compositions. Howard U. presented the **Jamaica Co. of Singers and Dancers** in "Sun Over the West Indies" May 19 & 20. Co. is visiting US under sponsorship of Jamaica's Premier Norman Manley.

**Tatiana Rousseau Jedenoff presented** "Le Vendeur de Joujoux" & "Soul of the Caucusus" ballets with **Oleg Tupine** as guest artist May 19 in Lisner Aud. . . . **José Greco** booked for a benefit perf. May 29 for the Cancer Soc. as were the 150 students of the **Susan Hall Scott School** on May 14.

Workshop perfs. were held at the **Mary Craighill Studio,** May 6; **Hedi Pope Studio,** May 20; **Erika Thimey Dance Theatre,** May 21. **Merle Delemere,** examiner for the **Royal Academy of Dancing,** England, was in the area May 10-25 administering ballet examinations and conducting a teachers' course at the **Ruth Libert Helay Studio,** College Park, Md . . . Summer courses have been announced at many of the area studios including **Ethel Butler Studio; Mary Craighill; Pola Nirenska Studio; Erika Thimey Dance Theatre;** ballet classes at the **Wash. School of Ballet** and in Alexandria with **Sally O'Connor.**

Washington Post dance critic, **Jean Battey** flew to Russia in May to join Wash. Ballet dir. **Mary Day** in her visit to the **Bolshoi Ballet School.**

VIRGINIA FREEMAN WEIL

**LONDON DATELINES**

The **Royal Ballet** had a change of heart over its recent production of "Giselle." They had intended to take this amplified and refurbished production to Russia. Now, quite suddenly, the ballet had been replaced by the co's long-standing warhorse, "The Sleeping Beauty." No one can doubt that this is a wise decision. It only seems odd that it was not taken earlier, for despite the general approbation in the British press, this new "Giselle" falls far short of the Bolshoi version.

Since the opening of the new "Giselle" when it was danced by **Fonteyn & Somes,** the leads have been taken by **Nadia Nerina & David Blair, Annette Page & Ronald Hynd, and Svetlana Beriosova & Donald MacLeary. Nerina & Blair** apparently unsettled by the new production, seemed to be marginally below their best form. However both of the other duos gave individually rewarding perfs., which enabled one to disregard much of the production's lack of dramatic conviction and coherence. Lovely **Deanne Bergsma** made a notable debut as the Queen of the Wilis, lacking in authority but ravishingly danced, while **Antoinette Sibley** was particularly successful in Ashton's new peasant girl variation.

Schedules already upset by the change in the Russian repertory, have been further confused by the injury to the Royal Ballet's guest artist, **John Gilpin.** Gilpin made his debut with the co. dancing the Blue Skater in "Les Patineurs" on April 19. At this 1st perf. he looked under-rehearsed and over-tense, but on the subsequent night he gave a far more confident account of himself, and looked as though he was going to settle down well with his new co. Unfortunately a day or two later a rehearsal injury put him out of action for the rest of the season.

Among a co. that is looking dangerously tired immediately before its Russian assignment, the development shown this season by **Beriosova & MacLeary** has been all the more remarkable. They have never looked better; Beriosova is starting to dance out with much more warmth and personality than she has shown hitherto, MacLeary, partnering superbly, has lost much of his gaucheness and is now almost visibly improving from perf. to perf. It is understood here that these two are to undertake a fairly lengthy guest stint with the **NYC Ballet** next year, and this should materially aid their development. Prior to this, on Sept. 12, they have the lead in the new **MacMillan** ballet announced last month. The music is to be Bliss's "Music for Strings," and the plotless ballet will be danced in practice dress in front of a bare curtain. On the same night, **Alfred Rodrigues'** new ballet, "Jabez and the Angel" will also have its premiere with **Antoinette Sibley, Alexander Grant** and once again, MacLeary in the leads.

Other recent Covent Garden events, have included Sibley and **Merle Park** taking over **Lynn Seymour's** role of the Fiancée in MacMillan's "Le Baiser de la Fée." Sibley scored a considerable success, but Park seemed less happily served by the ballet. **Graham Usher** has made a tentative but highly promising Covent Garden debut in "Les Patineurs," and **Bryan Lawrence** has had an effective first try at Bluebird in "The Sleeping Beauty."

On May 13 the **Royal Ballet School** gave its annual perf. at Covent Garden, with "Pineapple Poll," "Les Patineurs" and a display of athletics by boys of the senior and junior schools. It was altogether an impressive perf. with the students giving a notably successful version of "Les Patineurs" which was by and large indistinguishable from the Royal Ballet's 2 co's. Unusually promising were the perfs. of **Dudley Tomlinson, Hilary Debden, Ann Jenner and Susan Turnham** in "Les Patineurs," while both **Piers Beaumont** as Captain Belaye and **Keith Martin** as Jasper were notably successful in "Pineapple Poll". The gymnastic display, while lacking in any kind of theatrical appeal, provided an interesting commentary on the work of the School.

On Apr. 23, the **Sunday Ballet Club** gave the 9th of its program of new ballets.

The best works were provided by an ex-Graham dancer, **Cristyne Lawson,** with "Vignettes," and **Peter Wright's** highly dramatic dance-drama of rape and mistaken identity, "Trial." Both works were notably well danced, as was the other new ballet of the evening, **Ray Powell's** "A Fool's Tale."

Soviet choreographer, **Vladimir Bourmeister** is touring with **London's Festival Ballet,** rehearsing his new production of Tchaikowsky's "The Snow Maiden." It will be seen first in Florence on June 20, and the leading roles have been assigned to **Belinda Wright, Oleg Briansky and Marilyn Burr** . . . **Ballet Rambert** is preparing a new produc-

tion of **Balanchine's** "Night Shadow" to be reproduced by **John Taras**, and a new ballet by **Norman Morrice** with music by Carlos Surinach.
CLIVE BARNES

**NEWS FROM FRANCE**

On April 17, the "Théâtre des Nations" began its 5th season at the Théâtre des Champs-Elysées with Schoenberg's "Moses and Aaron," performed by the **Berlin Opera.** In its inconclusive state, the austere work contained dance sections devised by **Dore Hoyer** in a modern-classic style. In addition to a banal orgy, there was an impressive sacrificial dance including animal-victims . . . the **Berlin Opera Ballet**, this time under its own auspices, appeared April 9 at the Théâtre Sarah-Bernhardt in 3 works by **Tatiana Gsovsky. Gisela Deege** was notable in "Paean," a more ambitious than original work with an electronic score by Remi Gassman and Oscar Sala. In "Hamlet," **Gert Reinholm** again gave evidence of his artistic stature. But the triumph of the evening was **Yvette Chauviré's.** Partnered by Reinholm in several extracts from "Romeo and Juliet," the ballerina colored these all-to-brief fragments with a remarkable intelligence and sensitivity, which made one regret not being able to see her in the complete version.

Delayed by recent events, the **Cuban Dance Co.** did not appear until April 28 on the Théâtre des Nations series. Although its subject matter was revolutionary, the co. lacked the maturity and the presence to carry it off. The program staged by **Ramiro Guerra,** included African, modern and classical influences . . . the Cubans were succeeded by the **Lebanese folk group, "Al-Anouar."** Its style had the strong Turkish influences that one finds along the Mediterranean coast, in the Near East, Greece, and Bulgaria. Danced with strength and perfect ensemble work, its offerings were simple but harmonious, impressing principally in the mass effects.

April 3, the **National Co. of Madagascar** appeared in a progrom combining each of the ethnic groups in the new republic. Most interesting and original was an acrobatic dance called "Papango," created by the Baras.

On April 12-13, the 130 **dancers and singers of the Urals,** accompanied by the Ossipov balalaikas, were presented for the first time at the sports palace.

Soviet ballerina **Maya Plissetskaya** is scheduled to appear at the Paris Opera next fall in the version of "Swan Lake" recently staged by **Bourmeister . . . Claude Bessy** has just published a book for young people dealing with the problems, difficulties, and joys of being a "danseuse étoile."
MARIE-FRANCOISE CHRISTOUT

**REPORT FROM MEXICO**

Recently we had the circus here, in the person of **Tamara Toumanova,** who gave a series of enthusiastically received sold-out perfs. at the Bellas Artes. The lady of the "grand manner" was assisted in her assaults on the various pas de deux by **Vladimir Oukhtomsky** . . . March perfs. by the **Ballet de Bellas Artes** did scant service to modern dance. **Josefina Lavalle's** "Juan Calavera" remains a small, but very funny, work. Of the co. dancers, only **Aurora Agueria** shines.

**Ballet Concierto** has returned from another of its very successful tours of the northern states. **Laura Urdepilleta** received ovations for each performance. The co. without subsidy from the Government does more for the spreading of dance in Mexico than the money-laden **Ballet de Bellas Artes** . . . The season of dance in the Teatro de la Feria has been cancelled . . . **Ballet Folklorico de Bellas Artes** with **Amalia Hernandez** heading a large co. of dancers, singers, and musicians, is Mexico's representation in Paris at the Theatre des Nacions. **Ballet Popular** (dir. **Guillermo Arriga**) is covering their performances in Bellas Artes while they are in Europe.

**Guillerme Keys** in Guatemala for 3 mos. as guest teacher for the **Ballet de Guatemala.**

**"Los Fantasticos"** (off-B'way's "Fantasticks") opens soon at the mammoth **Teatro del Bosque,** and a revue called "Broadway Holiday" starring **Jane Russell** re-opens the Teatro Iris. JOHN FEALY

**SPAIN, ITALY, PORTUGAL**

MADRID:

**Luisillo & Co.** have gone to S. Africa until end of Aug. when they return here for the Spain Festival and a special season at the Eslava Theatre . . . **Roberto Ximenez & Manolo Vargas** back in Madrid after 3 years in the States. Their idea was to rest before going back to America in Oct., but they have received valuable offers from Italy, Paris & London. They will probably tour Europe in the summer plus giving some special concerts for Spanish festivals . . . Young Flamenco dancer, **Jose de la Vega,** back in Spain from Brussels & Paris, gave a short concert season at the Zarzuela Theatre to plaudits of critics and public. Vega has an able partner in **Laura Salinas.** His **Ballet de Camara** has the valuable services of **Salvador Melo** & wife **Eulalia Blasi,** choreographers and leading dancers of the Barcelona folklore group, **Esbart Verdaguer** that has won many int'l competitions in Europe. Also in co. are Basque dancers **Andres Montemar & Maria Ortiz.** The well-balanced program of Flamenco and dances of other provinces of Spain is very pleasing.

BARCELONA: **Jean Magrina,** ballet master at Liceo Opera, has organized a co. to dance in the summer Spanish festivals . . . **Miguel Navarro,** leading Liceo dancer, is in Italy for 6 mos. appearing in opera ballet with **Giuliana Barabaschi** . . . **Juan Tena** also preparing a festival co.

MILAN: Public has been filling La Scala for ballet programs, especially when **Carla Fracci** dances. **Luciana Novarro's** new choreography for "The Good Humored Ladies" is not an improvement on the **Massine** version. Wishing to explain too much, she has over-emphasized commedia dell'arte mime. New edition of "Coppelia," staged by **Alexandra Danilova & Frederic Franklin,** has been finding favor. Fracci has alternated in the lead with **Vera Colombo.**

LISBON: It was a major upheaval for ballet in Portugal when the Information Bureau disbanded the **Bailados Verde Gaio** group last Dec., just before the Sao Carlos opera season in which they were to dance. **Margarida de Abreu & Fernando Lima** were called in to form a new co., **Bailados do S.N.I.** — to begin perfs. Jan. 15! Dancers are of varied experience, but all are young and willing. Among them are 3 English girls: **Pauline Carter, Jean Johnson & Gloria Butland.** This group will probably graduate from opera ballet to ballet programs, and are beginning with one this spring . . . Another group, subsidized by the Ministry of Education, is also working in the Sao Carlos house —this one headed by **Luna Andermath** — which may become the official ballet corps. Imported as teacher-choreographer is former Cuevas ballet master **Daniel Sellier.**

The Gulbenkian Foundation has set up the **Centro Portugues de Bailado,** which includes a school and library. After a difficult start, they now have English dancer **Norman Dixon** as teacher and have formed a performing group. Recent Centro activities included a program by French modern dancer **Anne Sendrez** . . . In Oporto, the Parnaso Club has a ballet school directed by **Pirmin Trecu,** formerly of Britain's Royal Ballet.
LUIGI GARIO

**NEWS FROM LATIN AMERICA**

ARGENTINA: **Tamara Grigorieva** revived "The Firebird" for the **Colon Ballet,** with **Tamara Toumanova & Vladimir Oukhtomsky** as guest artists. **Margarita Fernandez, Norma Fontenla & Rodolfo Fontan** danced in **John Taras'** "Variaciones Concertantes." **George Skibine** to stage several ballets for the Colon beginning in July . . . **Roberto Iglesias & Co.** performing in Buenos Aires . . . 12-day season with 3 programs was scheduled by **Amer. Festival Ballet** at the Teatro Coliseo to begin May 2.

CHILE: **Pauline Koner** is rehearsing her "Concertino" (Pergolesi) with the **Nat'l Ballet** . . . **Margaret Dale** in from London to stage "Giselle" for **Ballet de Arte Moderno,** which is also rehearsing "Romeo & Juliet" and "The Miraculous Mandarin" choreographed by Dir. **Octavio Cintolesi.**
HANS EHRMANN-EWART

CUBA: **Ballet de Camara** had full houses for "Cantiga" & "Le Journal" choreographed by **Anna Leontieva.** Lead dancers were **Menia Martinez & Eduardo Recalt.**
HERMANN WILHELM

**NEWS FROM AUSTRALIA**

"Bye Bye Birdie" got good reviews in Melbourne and should run until July. **Frank Buxton & Patricia Finley** are featured; choreography is by **Betty Pounder** . . . "My Fair Lady" has been playing to excellent houses in both Sydney and Auckland . . . Also in Sydney is "Irma La Douce," which should have a long run . . . "West Side Story" got rave notices in Sydney, with audiences much larger than was the case in Melbourne.

The Arts Council has a ballet co. of 12 touring Australia until July 18. **Paul Grinwis, Jeffrey Kovel & Estella Nova,** seen in the recent season of the **Borovansky Ballet,** and 5 members of Brisbane's **Lisner Ballet** are featured . . . Borovansky ballerina **Marilyn Jones** and her partner, **Garth Welsh,** are in England on **Royal Ballet** scholarships for study and grooming as leading dancers of the Borovansky co. when it is reformed — probably late this year — by **Peggy Van Praagh** . . . On the Queen's Honors List, New Zealander **Rowena Jackson,** formerly of the Royal Ballet, was awarded the M.B.E. for her services to ballet in N. Z.
BETH DEAN

# created especially for the accomplished dancer

More and more — the Italien is the toe shoe preferred by advanced and professional dancers for its gentle, yet firm support, its wonderful sense of weight-less-ness* that gives barefoot sensitivity to your every step . . . unfettered flow to your dancing. For perfection in performance graduate to the Italien by Selva — the toe shoe that's bare-ly there. The feeling is fabulous! **weighs 1/3 less than most other toe shoes!*

COMMENDED BY THE CONSUMER SERVICE BUREAU OF PARENTS' MAGAZINE

*Available at your nearby Selva agency or you may order by mail.*

**Selva and Sons** **1607 Broadway, New York 19, N. Y.** *Balanced Design Dance Footwear, Costumes and Accessories*

EXCLUSIVE DISTRIBUTOR OF S & R RECORDS AND SHEET MUSIC

# Tempo

Tempo

by LEO

a new dimension
in ballets

*kitten-soft*
*glove fit*
*quality*
*economy*

Leos®

ADVANCE THEATRICAL CO. 32 West Randolph St. Chicago 1, Illinois